MOTIVES AND EXPRESSION IN RELIGIOUS EDUCATION

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MOTIVES AND EXPRESSION IN RELIGIOUS EDUCATION

CHARLES S. IKENBERRY

"For Jesus' Sake, Amen"

MOTIVES AND EXPRESSION IN RELIGIOUS EDUCATION

A Manual of Worship, Hand-work, Play and Service

BY

CHARLES S. IKENBERRY

DEAN OF DEPARTMENT OF BIBLE AND RELIGIOUS EDUCATION,
DALEVILLE COLLEGE

Author of "The Daily Vacation Church School"

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MOTIVES AND EXPRESSION
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TO

TEACHERS OF CHILDREN
IN THE CHURCH SCHOOL

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PREFACE

There are two problems in religious education which this manual seeks to solve. First, the use of proper motives to secure the child's interest and, second, to supply practical correlated expression in the religious educational program.

In the practical solution of these problems it has been necessary to present briefly a complete program of expression, including worship, singing, hand-work, plays and social service. This does not permit a thorough discussion of any one of these forms of expression. Our discussions of method are necessarily brief and only types of expressional activities are presented. This will allow the teacher to make further research and a presentation of her theme, using her own originality.

The impressional method in religious education has in the past been over emphasized. Only more recently have we provided for the expressional side of religious teaching. Expressional methods without any regard to motives or correlations with the lesson theme miss the real aim. This manual seeks to give expression its true value in religious educational methods.

The question whether such expressional work as hand-work, play and dramatization contribute vitally to the religious experience of the child depends entirely

on the method and the correlation of the expression. The solution of this problem is in presenting nothing to the child as mere busy work nor for the sake of educating the hand but in presenting a wholesome form of expression correlated with the lesson theme.

Grateful acknowledgment is here tendered to those who have so helpfully contributed to this book. Special acknowledgment is made to Elsie N. Shickel for valuable suggestions from her wide experience and research in expressional work, to Katie Bowman and Melva Barnhart for special contributions to the chapter on hand-work, to Olivia Dickens for her valuable art designs and reading manuscript, and to my class in Expression in Religious Education for their many helpful contributions of hand-work from the expressional laboratory. There are many others whose helpfulness deserves mention for their suggestions and words of encouragement who are held in silent appreciation.

Charles S. Ikenberry.

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PART ONE

PRINCIPLES, WORSHIP, PICTURES, DRAMATIZATION, HAND-WORK AND PLAY

Chapter I

PRINCIPLES OF MOTIVATED EXPRESSION

1. *The Meaning of Motivation.*

The fundamental idea of motivation is not new. All successful teachers have either consciously or unconsciously applied the principles of motivation in their methods of teaching. We have, however, recognized more recently the real values of motives in the educational process as a means of creating interest in the subject matter taught, and of attaining definite ends in teaching. The hereditary impulses, the natural instincts, and personal desires are the raw material from which we create interest in the individual and in the end a new personality. Some of these impulses and desires are assets in the cultural process, while others are undesirable liabilities and if chosen improperly give negative results in character building. It is a part of the teacher's task to estimate their values and select such instincts as will contribute to the end sought. For example, we may want to develop unselfishness as a fixed habit in the life of the child. To do so, we, having selected this end, choose the natural impulse of sharing, through which we fix the habit. We present a real need of some one to excite the natural impulse of sharing. Opportunity for definite giving, or of Christian service must be associated with the appeal. An act of service is the result and the

teaching has been motivated. A habit definitely aimed at is being formed in the life of the child. The point of contact has been made, because a natural desire has been excited and then guided with a well chosen method of self-expression.

The dominant underlying principles of motivation then are, 1. To determine what results are desired. 2. To make the point of contact by choosing the natural impulse. 3. To select the method and material to reach the desired result.

The principle of interest as the modern avenue of approach to the child has been proven to bring about the most fruitful results. The child must respond whole-heartedly. Interest must exist in the child's mind to secure this whole-minded attitude. This interest is secured through the gateway of natural impulses. In order that this new personality be a positive element in character building, care must be taken in choosing the natural desire to reach the qualities of character desired.

2. *A Study of Natural Impulses.*

The following table[1] has been arranged for the teacher's careful study of natural impulses and methods of appeal to these motives for sound results.

A. Native Qualities and Instincts which appeal may be made.	*B. Method of Appeal to these Motives in order to get sound Results.*	*C. Results in Personality which may come from their Use, — both good*

[1] From "The Use of Motives in Teaching Morals and Religion," Thomas Walton Galloway, published and copyrighted by the Pilgrim Press, Boston, Mass. Used by permission.

		and bad. (Dangers from wrong or over-emphasis.)
1. Curiosity.	Start with the Child's desire to know, satisfy it with real knowledge, connect this with what needs to be imparted in such a way as to get "contact" and enlarge curiosity.	Knowledge. Thirst for higher kinds of knowledge. (May become low and morbid, if allowed to dwell on little things exclusively.)
2. Desire for Ownership.	Usually needs to be checked and guided rather than urged. To be coupled with next.	Material possessions. Ought to diminish with higher development. (May degenerate into avarice, theft, dishonesty.)
3. Desire to Share.	Make clear to Child cases of need; induce him to share with those he is most fond of, gradually extend the field; be sure the child sees the happiness it has produced.	Liberality, benevolence, generosity. Habit of unselfishness. (Indiscriminate giving.)
4. Imitation.	Give proper scope to it, by furnishing suitable, attractive examples both of personalities and of actions.	Good or bad actions, customs, habits, attitudes, depending on the hero. (Lack of originality.)

5. Contrariness.	Guided and won over by superior reason and patience, rather than by superior force.	Originality; strength of purpose. (Disagreeable egotism and antagonism.)
6. Emulation or Rivalry.	Sparingly used; and then stripped as nearly as possible of the "personal" feeling.	Vigor and efficiency. Intensification of action. (Offensive egotism and envy or jealousy.)
7. Restlessness.	Supply varied, suitable, wholesome, attractive outlets.	Experimentations and activity. Discovery and utilization of expressive powers. (Nervousness and ineffective changes.)
8. Faith and Trustfulness.	Constant truth; fair treatment. Appeal in such a way as to extend it from known persons into a love and confidence in Universe.	Constructive enthusiasm. Continuity of purpose and effort. Sympathy: optimism. (Credulity; openness to imposition.)
9. Obedience.	Based originally on the inexperience of the child, it should be appealed to wisely and sanely; should be reënforced by absolute justice and truth;	Habits and attitudes of obedience to conventions and laws. Harmonious and coöperative relations with others. Assimilation of

	should not be overworked.	what the race has gained. (Lack of originality and independence, and of personal growth and convictions.)
10. Fear.	Only to be appealed to, if at all, in extreme emergencies and crises; and then by perfectly true, convincing, unexaggerated statement of danger.	Intensity of action (or paralysis of action), but usually through negative motives,—(usually reacting harmfully on personality).
11. Imagination.	To be used in a broad, non-critical way, relating it to higher rather than lower tendencies and possibilities of the nature.	Larger, rounder views, sympathies, and insights than mere matter-of-fact statements of truths will give or allow. (Unreality and lack of harmony with facts.)
12. Instinct of Repetition.	Furnish opportunity to repeat the good attitudes, speeches, acts, decisions, etc., rather than the bad.	Facility in the thing repeated; skill, habits,—good or bad. (Lack of originality.)
13. Play Instinct.	No appeal necessary. Guide and make severe constructive	Enthusiastic action; complete engagement of the whole personality,

	ends. Play is the moral arena and clinic of childhood. Use to secure moral habits.	and the habit of this; practice in control of self. (Lack of seriousness; desire to be amused.)
14. Talking Instinct.	Cultivate as a means of exact expression, and of the development and crystallization of inner ideals and ideas. Helps reveal to teachers just where pupil is.	Facility of self-expression. (Hypocrisy: a means of covering real thoughts.)
15. Instinct for "Doing Things."	Encourage; guide, furnish wholesome channels. There is no way of equal value for developing personality, and preventing demoralization, at critical times.	Practice; self-discovery and self-control; skill; habits of effective industry. (Neglect of the ideal meditative side of life.)
16. Instinct for Leading.	Find special capabilities, and offer opportunity to exercise them in most wholesome degree and manner. Power in leadership depends on practice in leading.	Ability to lead; habits of leading. (Egoism; rivalry. Unwillingness to follow.)

3. *Personality.*

If the progress of the world is reaching toward perfection of human society, then personality is the answer to Drummond's question, "What is the greatest thing in the World?" It is personality that wins. In Jesus the Master Teacher we have the perfection of personality. Every movement in the history of the world had its origin in some great personality. "The life and history of every nation is written in the biography of its personalities."—Spillman.

We pause in the discussion of personality because of its importance as a product of motivated expression. If we develop a helpful personality, we are contributing in a large way to Christian leadership. We may stimulate personality from the receiving side.

Dictated instruction does not contribute to leadership, but keeps the child in his non-initiative life. Such teaching will make submissive followers but not leaders. The "Volksschule" of Germany has strongly emphasized the impressional side of education. It was so intended that it might develop the large class of common people into a nation of followers and supporters of an autographic government. Our public educational system is based upon the principle of originality and freedom of thought. Our religious educational system must also comprehend in its program the Christian idea of universality of thought and freedom of personal research. Leadership will be developed in proportion to the opportunity we give in our church school program for original thought and

expression. It is upon this principle that we insist in the development of a strong personality in the child.

4. *The Nervous System as It Relates to Expression.*

The basis of expression lies in the physiological structure of the brain and nerve cells. We can more intelligently appreciate and develop the expressional side of the child's life after giving some study to the nervous system. The central nervous system is a background for mind development. There is a definite cerebral localization in the brain, and as the organism grows more complex there is more specialization of functioning. In this nervous system of the brain and spinal cord there exists on the surface of the brain nerve cells and fibers. These fibers connect cells in every part of the brain and transmit the most delicate stimuli from cell to cell. Upon the three species of nerves, the sensory and motor and associates rest our entire possibilities of intellectual life.

Since there are large ganglia or nerve centers in the medulla and spinal cord, many sensations do not reach the brain before motor action is transmitted. This we term reflex action and becomes the basis of what we call habit. If we repeat the same action day by day, paths are marked out, which make the act more or less mechanical. The reflex centers of higher order are located in the medulla. From here the involuntary motor actions of the organs are directed. This relieves the cerebrum from the monotonous drudgery and gives it a place for the higher sensory and motor activities.

Through the sensory nerves come the external impressions upon the brain, then there is a corresponding tendency for expression. The child yields to this tendency and by repetition establishes neural tracts which habituate him to do things. This might in a very limited sense seem fatalistic, but not so because he is himself controlling the machine and is able to choose new paths for this expression. The work of the parent and teacher is to encourage and direct the child to abandon the undesirable paths and to deepen the desirable traits of habit and establish new ones of higher order.

When this new "Ego" comes into this world the gate of gifts is closed to him. Even though many paths lie open before him as gifts from his parents, he must choose his path. Many of these instincts are transient and used for a time to sustain life and then pass away forever. Such may be said of the instinct of nursing. When other foods and other means of securing it have been found the instinct is lost. The task of the child directed by parents and teacher is to choose and develop this new heritage. He must bring his new power into exercise for development, so that this instinctive weakness shall not bring him disaster. The slender thread of capacity by steady usage must develop until it becomes a strong cordage, controlling his life activities. The transient and individualistic instincts may be contrasted by the parable of the "Talents." The power that is hidden in a napkin is taken away altogether while that which is placed at usury is returned a hundredfold. The child's indi-

vidual and adaptive instincts are highly modified by association even to the extent that they are no longer instincts. Take for an example the instinct of play. The child may be so directed in his play as to carry the play idea into his work and finally his play instinct is absorbed in his work and he does it with the same degree of interest and passion as he did his play.

5. Impressional and Expressional Methods Compared.

The impressional side of education is giving information, such as in telling a story moralizing or expressing the meaning of the lesson and inspiring and stimulating the individual. This is fitting in its proper place. By this method of teaching we are stimulating personality from the receiving side. The expressional side of education is allowing the pupil certain activities that develop character by doing things. Mr. Galloway says, "One learns much more surely by practice than by instruction." "The first problem of religious education is to bring the whole scholar to the class." Littlefield. If the child's greater interest lies outside the class room, the greater opportunity is lost for teaching the child. How to win the whole pupil is the problem of the teacher. We establish ourselves first on the fundamental truth that there is no impression without its corresponding expression. The nervous system is both motory and sensory. If we store up a lot of sensory impressions in our nerve centers they become like a stagnant pond. If these same impressions are allowed a response through the motor nerve system, they become like a

lake of fresh water. Thus we see real teaching includes both methods. The impression is necessary for personal reaction. In other words, we must have the stimuli through impression before we can have a reaction and a response. Response is a sign of life. It

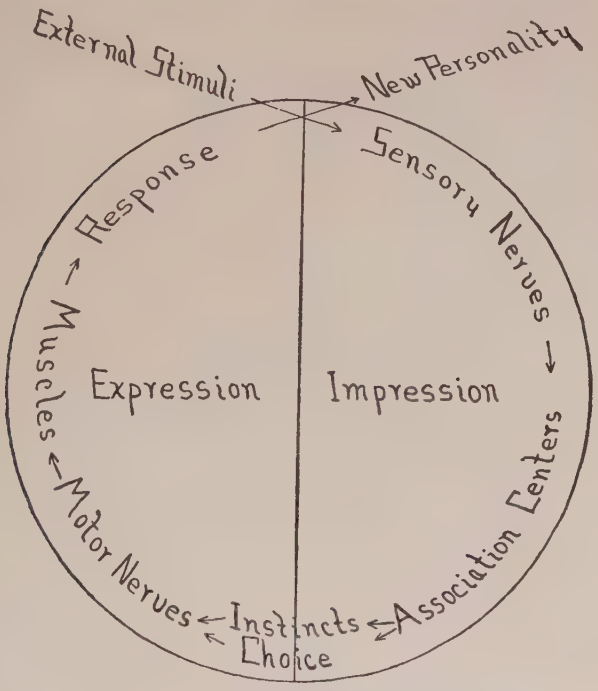

Figure 1. The Educational Process

is not only important that the pupil gives a response to the stimuli, but he should give it in the light and the measure of all that he knows. Teaching is getting a response from the pupil, a complete reaction to the truth that has been presented. A child is not taught successfully until there is a response of righteous

choices. The truths we receive by impression become our own more surely when we put them into practice.

6. *Expressional Methods in Religious and Secular Education Compared.*

One only needs to go through a modernly equipped institution of learning to be convinced that our religious educational methods are not keeping pace with those of our public schools and colleges. Laboratories well equipped, music and art studios, commercial manual training equipment shops, show the trend of modern educational methods. The instruction of such an institution is highly motivated. Every phase of instruction is reflected by some form of expression by the pupil. The mathematical problems are solved by the use of the square and compass. The principles of chemistry are proven in the test tube. The laws of biology are made manifest in the dissecting pan. The appreciation of music is acquired by the touch on the keyboard, the dream of the artist becomes real by the use of the brush and paint. The vocational subjects are only made real by use of hammer and forge, the chisel and saw. Thus the activities of the modern educational institution become a miniature world of art and industry. Educational principles are the same in secular as in religious education. We only need to adapt our method to the common principle of mind development.

7. *Teaching Values.*

It is more and more being recognized that the instructional side of our education has been overem-

phasized. To continue to explain principles and facts, crowding the mind with instruction without giving opportunity to the child for self-activity is contrary to laws of development and ends in an impractical education. A child with such training will lack initiative and personality. We are not taught until there is a response from the truth presented worked out in human behavior. As new ideas are formed in the child's mind, there is a tendency to try out the new ideas with some personal activity. Observe the child's laboratory and you will see in his simple life a miniature work shop. The tools and products of this work shop are determined by the ideas presented. During the construction of a railroad some years ago through the country where it was being built, one could guess what the industry was by observing the play of the children. On every roadside could be seen fills, tunnels, and well-proportioned curves as tracers of the child's expression of our ideas. It was nature's way of developing the idea of railroad construction. All the children were playing railroad building because it was the common dominant thought and topic of conversation throughout the whole community.

8. *Importance of Motivating Expression.*

Since conduct is a better measure of character than learning is, it would seem to be more important for the motivation which is to secure conduct to be given. We may be taught something that is untrue and even immoral by both precept and example and maintain our righteousness, but we cannot practice the immoral

teaching without becoming immoral. Expression calls for self-activity, hence its motivation should be true. More of the natural impulses lead to expression than to impression. It is important that proper uses of motives be made so as to lead to self-expression and end in conduct. Artificial motives should not be used when nature has opened wide her door with true incentives. Since expression measures character and natural motives for true responses abound, we should use them as a point of contact with the child and thereby inspire whole-mindedness as an attitude of the pupil and righteous choices as an end of our teaching.

SUMMARY

Natural impulses are fundamental in securing interest. The teacher's method to secure any desired end is: 1. To determine the results desired. 2. To choose the proper instincts. 3. Select the method and material to reach the desired end. The child must respond whole-heartedly. A strong quality of personality is leadership. Dictated instruction does not contribute to leadership. Upon the sensory motor associative nerves rests our entire possibility of intellectual life. There is no impression without its corresponding expression. Real teaching demands both impressional and expressional methods. A child is properly taught when there are righteous choices and responses. Public education leads in using expressional methods. In religious education the impressional methods have been overemphasized. A child's laboratory is the proof of

the natural way. Motivation of expressional teaching is more important than the motivation of impressional instruction. Natural motives should always be used in preference to artificial incentives.

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Chapter II

PROGRAM OF WORSHIP

I. THE DEVELOPMENT OF THE CHILD'S RELIGIOUS NATURE

1. *The Little Child's Religion.*

Many teachers and parents fail to appreciate the little child's religion because it is not contemplative. Neither his religious conceptions nor his religious attitudes are like those of his adult companions. While the Grandmother finds cheer and comfort in an open Bible in her easy chair, the little child finds joy and happiness in his activity in helpful service. This service may not always be appreciated as religious. His idea of the secular and divine is normal when he thinks of them as one and the same. His attitude in this conception of the secular and divine, is in advance of many of his adult seniors who separate life into the secular and the divine. This religious attitude of the little child broadens his possibilities in worship. It gives him seven days in a week to worship in his daily appreciation of God. The child needs God to account for the many mysteries which give rise to his frequent interrogations Who? What? Why? God as a creator, and a kind Heavenly Father, is his only satisfactory answer. The little child does not appreciate

God as the Infinite Being, the Great Personality and Spirit of the Universe. His interpretation of God is in the light of man with human hands to bless and arms to embrace. It would be unwise to try to change his human conception of God, until age and experience enable him to appreciate Him as a spirit. The child's prayers will correspond to his conception of God and hence it will be as easy for him to pray to his heavenly Father, as to ask privileges from his earthly parents. God to the child is, nevertheless, a very vital Father in his life. His religious sense is normal when he thinks of Him as his Creator, his loving Father, his kind Protector, the source of all his blessings, the giver of natural and spiritual gifts.

He cannot appreciate Christ as a personal Savior. His greatest appreciation of a Savior is centered about his many deeds of love and kindness to humanity. Upon this fundamental idea the teacher and parent should build into his experience the doctrines of love, sacrifice and salvation. When the child's capacity for reasoning develops, it will then be easy to tie his simple faith to the doctrines of redemption and a living personal Savior.

2. *His Nature.*

The religious development of the child is as dependent on mental laws as his other life experiences. This calls for material and method to correspond with his awakening powers. The natural instincts as reviewed in chapter one are a basis for selecting a program for religious developments. His natural im-

pulses of appreciation of nature, his vivid emotions, his large capacities for sorrow and joy, his appreciation of affection, love and admiration of his superiors, and his strong instinct of imitation, call for a stream of influences which will build his standards and his character and which will guide him in his daily conduct. This not only calls for carefully selected material, but healthful environment in the association with playmates and a strong personality in his teacher from whom the child may choose an example for his conduct. The end is supreme rather than the means, hence the necessity of considering the child's spiritual needs. The Worship program must be planned to contribute to the end of teaching the child some vital aspects of the religious life. These aspects must crystallize into responsive behavior which end in religious conduct.

II. BUILDING THE PROGRAM

1. *Aim of the Program.*

The Church School is no longer a place to give instructions only. If life must be vitalized with an appreciation of the divine, one purpose must be to lead the child into a close communion with God and an appreciation of his attitudes. The devotional side of the child must be trained in the Church School. Children are naturally religious, but they need as much to be taught how to worship as how to relate themselves with humanity. This God relationship is found by worship while human relationship is found in so-

cial service. Both call for experiences, both are dominant with emotion, one is simple faith of a response from the supreme power, the other an expression of these God given attitudes to their fellow man. The one seeks closer relationship with God, the other, closer relationship with humanity. In worship the mind must be occupied with attitudes and purposes that lead to a filial relationship to God the Father. We seek to cultivate the attitudes of Reverence, Faith, Hope, Trust, Kindness and Loyalty which concentrate to his supreme relationship. The desired attitudes must be selected and a theme chosen and all material must surround this theme. If themes are well chosen place will be given for seasonal themes of Thanksgiving, Christmas, Easter and special days, such as Children's Day.

Hartshorne, in his manual for training in worship, very happily suggests the following. "Gratitude, Goodwill, Reverence, Faith and Loyalty, when taken in the order given, are grouped around the festivals of Thanksgiving, Christmas and Easter. Reverence comes in conveniently after Christmas, and Loyalty a wholesome ending for the year. These attitudes furnish suggestive themes around which to group services."

The devotional period, while seeking a definite end in worship, should when possible also correlate with the lesson theme. In vacation and week day schools the aim should be to furnish suitable means of expression for the child and tie the whole program of worship and the lesson around the central theme.

2. *Some Positive Elements.*

(a) *Order.* "Order is Heaven's First Law." This must dominate the entire worship period. Proper grouping and teachers' supervisions of pupils entering and leaving the assembly room are vital factors. The proper arrangement of chairs or seats, the absence of unused furniture, worn books and old papers and lesson material, and a clean, well arranged assembly room, contribute helpfully to the worship period.

(b) *Decorations.* Too frequently we overlook the value of our surroundings. True, we can worship anywhere, but an assembly room, mottoes and inspirational moral pictures and the architecture of the room, prove most helpful in securing a worshipful attitude.

(c) *Reverence.* It is timely that the evangelistic churches stress more the sanctity of worship. We have drifted far to the extreme from the formalistic churches in making the church house a place for social fellowship. Social life is a part of our religious life, but not in church at the time of worship. A quiet reverent attitude must be sought at the time of our approach to our supreme God. Since valuable helps are ushers or doorkeepers to prevent the children from entering during the singing, reading or prayer, a few moments of silent prayer will usually put the child in a reverent attitude which will suggest the presence of the divine in the house of worship.

3. *Negative Elements.*

(a) Lengthy announcements, explanations and

comment take the child's mind away rather than direct him toward the object of his devotions.

(b) *Drills and Reviews* do not belong to the worship period. They have their rightful place in the class rooms. New songs should not be imposed on the children with a view of teaching them to the children. Neither children nor adults can worship while trying to catch a tune or memorize words.

(c) *Comment or Moralizing a Lesson.* This method usually lends to inattention and restlessness. The class room can supply all that is needed to establish facts and relationship concerning the theme.

(d) *Routine.* The usual routine is generally distracting. The children appreciate the unexpected and tire with formalities. A change of method and material will not necessarily change the end sought.

4. *Arranging the Program.*

(a) *Music.* Music should have an important place in the worship program. All can participate in this part of the worship. We have already suggested that the music should be selections familiar to the child. He should be familiar with the meaning of the song. A brief story of the hymn often serves most helpfully in putting the contents of the hymn in the child's mind. Children's songs can best be sung without books, directed by a leader. If we can teach the children that music is real worship we may expect in the future a congregation more appreciative of the finer and higher qualities of music. The songs will be properly selected when they fit into the general theme of the lesson.

(b) *Prayer.* The Prayer should be a natural expression of the feeling of the children toward God and their need of Him. Types of prayer should be suited to the need of the occasion. Spontaneous prayer means most to the child. This may be incited by the leader directing the thought of children to their own need, to others' need, or calling their attention to some striking presence of God's daily Blessings. Children should be taught how to pray. When the proper motive exists they will not hesitate to pray even in public. Repeated prayers with groups of children have value only in acquainting them with the value of the form of prayer and the habit of hearing their own voices in prayer. In this type of prayer the teacher should choose wisely short, meaningful sentences and have the children repeat them after her. Memorized prayers should seldom be used. If too frequent, prayer to them becomes formal and void of meaning. The Lord's Prayer should be memorized and used concertedly when occasion seems fitting. Its full meaning should be taught in the class room. All prayer should fit into the correlated lesson theme of the day and should be adapted to the children possessing childlike simplicity and brevity.

Hymns of prayer should be used to precede or follow the verbal prayer and a short response sung by the children in worshipful attitude lends to the spirit of worship. A more extended discussion of music will be found in Chapter VI, which will guide the leader both in worship and class period.

(c) *Scripture Reading.* We should impress upon

the children that when we read from the Bible, God is talking to us. This would call for as much or even more reverence than our prayer or when we speak to God. The scripture has most value when read from the open Bible. Quotations may be used, however, either by the leader or as responses from the children. The leader will be able to fit the scripture reading to the theme closer than when scripture verses come promiscuously from the children. The theme previously mentioned and directed by teachers in class rooms will greatly unify the memory verses and correlate them to the daily theme. The scripture reading, like the prayer, should be characterized by brevity and read reverently.

(d) *The Story.* A story well selected and well told, fitting into the general scheme of the lesson, often will clinch the truth and vitalize the whole lesson. Such stories should contribute to the reverential mood of the worshipers.

(e) *The Offering.* The offering is a part of our worship. The story referred to above may be used to help the children appreciate the meaning of giving. The object of their giving must be understood. The manner of giving must be reverential. It is not the largeness of the giving, but the habit and spirit of the gift that count in the child's life. Church Schools will take an advance step when they cease to take the offering so often irreverently in class and make the offering an indispensable part of the worship program. Class offerings are too frequently competitive and destroy the larger purpose of the gift.

(f) *Recessionals.* The worship period of the vacation or week-day school may very fittingly close with a recessional. The children dismissed in this way should be previously trained by the teachers so as not to cause any interruptions in passing to class rooms or out of the church to their homes.

The entire program of worship should seek to give an expression to the emotions of the children. It should create attitudes that will help the child into a definite theme. The order, though subject to variations, should not be so abrupt as to cause confusion and distract the children from free expression with their full attention to the thought of the service.

III. SELECTION OF MATERIAL

1. *Songs and Hymns.*

The most difficult task of the leader of the devotional service is to find hymns and songs best suited to the theme of the worship period. Many of the songs that have been written to present a spiritual message have but little worshipful value. This rhythmic music may produce present satisfaction to the child but does not appeal to his spiritual nature. It is becoming more evident that the standard hymns are really more appreciated by the children than we once thought. Even if they do not understand all the symbols and the full meaning of all the words, the high type of music and the spirit of the hymn in its entirety make valuable impressions. Both music and words should present a spiritual message. Selections should be made with this end in view.

Chapter VI provides a high type of worshipful children's songs as well as some of the standard old hymns that every child should know. If this type of songs and hymns is chosen in keeping with the theme of the devotional period a real contribution will be made to the worship program.

2. *Scripture.*

Even though we have an open Bible from which to select the scripture lessons, much care should be exercised in making the selection of scripture. The Bible is not a child's Bible, hence only such portions should be used as will interest children and meet their developing needs. The following are some suggestive sources for Bible reading for the devotional period: Psalms of the devotional type, Bible incidents from both Old and New Testament that are adapted to child interest, the parables of Jesus, miracles from the Old and New Testaments and selected proverbs. These selections should be short and correlate with the theme. A Bible incident related in terms of child experience makes a good variation from the Bible reading and adds interest to the service.

3. *The Story.*

The story for the devotional period may be a nature story or any other non-Biblical story that calls for the child's appreciation of God as our Creator and Source of all our blessings. The incidents of the Bible and parables of our Savior furnish the very best source for our stories.

Health and habit stories have a valuable place in the class room but seldom if ever should they be used in the devotional period. No story that carries the child's mind away from worship should ever be used.

IV. ARRANGING THE MATERIAL

After we have made suitable selections for the worship program, the next problem is the proper arrangement so as to make the period most helpful to the children. No fixed order should maintain continuously. Monotony must be avoided. The change should not be so abrupt as to confuse the children. The following suggestive program as to arrangement is given for our study as we contemplate the order and time of each part of the program:

Quiet Music	2 minutes
Song	3 minutes
Story	3 minutes
Silent prayer	½ minute
Audible prayer	3 minutes
Scripture reading or verses	2½ minutes
Story of hymn	1 minute
Hymn	3 minutes
Recessional	2 minutes
Total	20 minutes

V. CHILDREN'S PRAYERS

1. *Original Prayers as Self-Expression.*

Children have a conception of God so simple and

true that prayers to them are not any more difficult than to ask a petition of their earthly parents. They express their own wants in their own simple childlike way. Some of their prayers are amusing to us because of their childlike simplicity. The following are some original prayers [1] of children coming out of their real needs:

A boy three years old prayed, "Dear Jesus, make all the days Sunday, so that papa will be home."

Calvin, four years old, whose sister, Cathryn, and brother, Harry, children of an India Missionary, had died and had been buried, prayed, "Please, God, take good care of Harry and Cathryn and bring them back when they are done."

After going to bed a four-year-old child said, "Here I am with all my prayers in me."

A child played in the snow and then told his mother, "I prayed the snow prayer, Mama. Wash me and I shall be whiter than snow."

Chancy had been taught that what he asked for God would give. One time away from home he dropped his glove down from a roof into a hog lot which he knew he could not enter. He prayed, "Dear Father of Abraham, Isaac and Jacob, help me to get my glove." He leaned over mightily and succeeded in getting it.

Margaret, six years, "Dear Jesus, we thank thee for everything. I thank thee for my little sister. It is cold now but it will soon be warmer and then I can pluck flowers."

[1] Secured by Ezra Flory, Elgin, Ill. Used by permission.

Harold, five years: "Help me to be nice when we go visiting."

THE TWO PRAYERS

Last night my little boy confessed to me
Some childish wrong, and, kneeling at my knee
He prayed, with tears: "Dear God, make me a man
Like Daddy, wise and strong: I'm sure you can."

Then, while he slept, I knelt beside his bed,
Confessed my sins, and prayed, with low bowed head:
"O God, make me a child, like my child here—
Pure, guileless, trusting thee with faith sincere."

—Andrew Gillies.

2. *Repeated Prayers.*

This form of prayer does not represent self-expression but has some value in directing the thought of the children to their daily blessings and needs. The teacher prays a short sentence and the group repeat in concert, "Dear Jesus" ("Dear Jesus"), "We thank thee for this day" ("We thank thee for this day"), "For the food we eat" ("For the food we eat"), "For the clothes we wear" ("For the clothes we wear"), "For the sunshine and the rain" ("For the sunshine and the rain"). "We thank thee for dear parents" ("We thank thee for dear parents"), "For brothers and sisters" ("For brothers and sisters"), "And our kind teachers" ("And our kind teachers"). "Help us to be kind and true" ("Help us to be kind and true"), "Bless us all to-day, for Jesus' sake" ("Bless us all to-day, for Jesus' sake"). "Amen" ("Amen").

3. *Memory Prayers.*

"Dear Lord, we thank thee for thy care,
The food we eat, the clothes we wear,
Be present with us everywhere. Amen."

"Father, unto thee I pray;
Thou hast guarded me all the day.
Safe I am while in thy sight,
Safely let me sleep to-night."

"Bless my friends, the whole world bless,
Help me to learn helpfulness.
Keep me ever in thy sight,
So to all I say 'Good night.'"

—Henry Johnstone.

"Help us to do the things we should,
To be to others kind and good,
In all we do, in work or play,
To grow more loving every day. Amen."

"Jesus, tender Shepherd, hear me,
Bless the little lamb to-night,
Through the darkness be thou near me,
Keep me safe till morning light.

"All this day thy hand has led me
And I thank thee for thy care.
Thou hast clothed me, warmed and fed me,
Listen to my evening prayer."

"Dearest Savior, bless our offering,
Though but little it may be,
All we have by Thee is given,
Surely part belongs to Thee, Amen."

"Jesus, bless the Gifts we bring Thee,
Give them something sweet to do;
May they help some one to love Thee,
Jesus, may we love Thee too. Amen."

"Father of all in Heaven above,
We thank Thee for thy love,
Our food, our homes and all we wear,
Tell of thy loving care. Amen."

"Thanks to the Father we will bring,
For he gives us everything."

—Stephenson.

"Now before we work to-day,
Let us not forget to pray
To God, who kept us through the night,
And brought us to the morning light."

"Father, we thank thee for the night
And for the pleasant morning light,
For rest and food and loving care
And all that makes the day so fair.

Help us to do the things we should,
To be to others kind and good,
In all our work, in all our play,
To love thee better every day."

"Two little eyes to look to God,
Two little ears to hear His word,
Two little feet to walk His ways,
Hands to serve Him all my days,
One little tongue to speak His truth,
One little heart for Him in youth;
Take them, O Jesus, let them be,
Always obedient, true to Thee. Amen."

SUMMARY

The little child does not distinguish between secular and Divine in his religion. He can not appreciate Christ as a personal Savior. His life must be vitalized with an appreciation of the Divine. Order must dominate the entire worship period. The surroundings contribute to a worshipful attitude. The Evangelistic churches have drifted from the sanctity of worship. Drills and routine are distracting elements. Music selections should be familiar to the child. The prayer should be a natural expression of the child's attitude toward God. Scripture reading should be characterized by brevity and reverence. The offering is a part of our worship. Songs and scripture reading should be selected with a view of meeting the child's needs. No fixed order should maintain in the arrangement of the worship program.

BOOKS FOR REFERENCE

Athearn, Walter S.—The Church School

Cope—Religious Education in the Church

Danielson, Francis M.—Lessons for Teachers of Beginners

Hartshorn, Hugh S.—A Manual of Training in Worship

Munkers, Alberta—Primary Methods in the Church School

Weigle, Luther Allen—Training the Devotional Life

Chapter III

THE USE OF PICTURES IN RELIGIOUS EDUCATION

1. *How to Study a Picture.*

(a) *Content.* The complexity of the content of pictures varies from a single portrait to the more complex details of such pictures as Michael Angelo's "The Last Judgment." In a simple portrait a prolonged study is not necessary. Facial expression is the most that is to be observed. In such pictures as "Christ before Pilate" by Munkacsy there are many details. Some order of observation should be followed so that we do not overlook some of the important details that contribute to the meaning of the picture. First we observe the building; note the strange architecture, the massive arch, the imposing columns in the rear, and the carvings in the frieze. Then observe the surroundings. In this picture only a glimpse of the outside can be seen looking through the court of the Judgment Hall. In the distance, a type of the architecture of that day, a single story flat roofed house, common to Jerusalem, can be seen. Next in order we make a careful observation of the figures on the inside. We note the pictures of Christ, and Pilate on his throne, the group of judges, the Roman soldiers, the High Priest, the lawyers and politicians and other characters which are later more fully described.

THE GOOD SHEPHERD
Plockhorst, 1825

(b) *Composition.* By composition is meant the arrangement of facts. Every picture has a center of interest. It must have some one feature to which all others are subordinate. In Plockhorst's "The Good Shepherd" the tree in the rear and the stones in the pathway only lend to nature's surroundings. The truth the artist portrays is that Jesus is the shepherd of the sheep. A great picture is not a mere assemblage of promiscuous objects. One dominant idea is the interpretation of all others leading to the features of its meaning. It is not difficult to find this central interest. The various figures, the light and shadows, will readily lead the eye to the central interest. In the picture "Christ before Pilate" note the piercing eyes of the accusers looking toward Christ, the pointed hand of scorn, and the steady look of the surrounding judges. These suggestions lead us to the central figure with bound hands. Lines from the eyes of the multitude and the outstretched hands all lead to the face of the prisoner. This is a natural expression of their interest in the accused King of the Jews. The Pyramid is a common compositional form. Some of the Madonna pictures of Raphael assume this form of composition. In all such pictures the apex of the Pyramid is the supreme point of interest. Other interesting forms of composition are the elliptical and circular designs. The figures are so arranged as to form an ellipse or a circle. In showing a picture to children we are guided unconsciously by these laws of composition in discovering the important center of interest at the first glance. Another interesting law of composition is

SISTINE MADONNA
Raphael, 1480-1520

Repetition. This has the same interesting place in art as in the child's story. Rhythmic repetition is catchy to the child in the story and his interest is guaranteed when the story teller returns to a common repeated sentence. So also, in the picture the child readily discovers the repeated figures which give to him a pleasing interest.

Some artists have made their subjects more interesting by the law of contrasts. Their contrasts may be contrasts of lines or colors, as horizontal to perpendicular, or light to darkness, beauty to ugliness, youth to old age. In Munkacsy's "Christ before Pilate" one cannot help observing the serene face of the Savior in contrast to the wild excited expression of the angry multitude of accusers. The child may not knowingly appreciate these primary features of composition, yet it is worth while for the teacher to fully appreciate every detail of composition that she may, at the proper age, point out these fundamental features of art appreciation.

(c) *Meaning.* The observation of the content and composition of the picture has only introduced the study to us. The real task is to study the meaning of the facts. Every picture of merit carries a significant message. This does not imply that all pictures are worthy of study. Like musicians too many artists have wasted talent on meaningless pictures. A picture must reproduce the highest genius of the artist in his deepest and most sublime thoughts. In the study of "Christ before Pilate," by Munkacsy, we have a message conceived by him from a careful study of the inci-

dent and of Oriental life and custom. He presents it as a great drama staged in the Judgment Hall of Pilot. The following interpretation by Bailey in his treatise, "The Gospel in Art," gives us a full meaning of the picture and serves as a method of interpretation:

"The scene is set for the Pretorium, or Judgment Hall of Pilate. On the 'bema' sits the Procurator

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CHRIST BEFORE PILATE
Munkacsy, 1844-1900

himself. Below on benches are the various judges, who, to be sure, have no jurisdiction in a Roman court, but who represent the legal talent of the nation and lend dignity to the scene. To the left is the rabble that has pressed in to add the weight of its clamor to the evidence. Caiaphas is making a virulent speech: one can see that he is depending for his effort more on noise and gesture than on solid argument. He has the

self-assurance of a Pharisee as well as a Pharisee's intolerance and obstinate prejudice. Notice the other Pharisees, for each is a character-study. Below Pilate are two: the farther one utterly malignant, the nearer one beginning to fear that a mistake has been made. Next Pilate's hand is a judgment-wrangler who hopes to make Pilate look at him and take a tip on a point of law. Another stands up behind Caiaphas, his back against the wall, and looks down with curiosity and contempt on the prisoner. Under Caiaphas' raised arm three doctors of the law whisper about the case. Last and most impressive of these 'judges' is he on the front seat, a banker, self-complacent embodiment of the vested interests, a sort of Pharisaic 'Uncle Trusty' who believes that this innovator who has upset the money tables in the Temple has shaken the very foundations of society! He is certainly a masterpiece.

"Now follow the minor characters. See the bunch of usurers behind Christ—very likely victims of his recent cleansing zeal. See the scoffer who leans over behind Uncle Trusty in order to get a jeer squarely into the face of the prisoner. Another has climbed a bench and stretched out an arm toward his scoffing friend. On the left, held back by the soldier's spear-shaft, a fanatic throws up his arms in a hired paroxysm of zeal and shouts, 'Crucify Him.' Every face carries his message, gives its judgment of the prisoner, and the judgment is always unfavorable. Christ has only one friend here—that sweet-faced mother by the arch-pier, a 'Madonna loose in the Sanhedrim.' She is

a foil to the chaos and the hatred of the mob, an embodiment of the Christian idea; powerless now, to be sure, but bearing in its heart the power that will regenerate the world. She will teach her little child to be a Christian, and through children the world will grow into righteousness.

"Pilate sits conspicuous against the background of his judgment seat. His robe is white and purple-bordered, the toga of a Roman senator. Behind him are the symbols of the power of Rome, the wreath, the fasces and the letters S.P.Q.R. that throughout the world proclaim the supremacy of the Senate and the Roman People (Senatus Que Romanus). Pilate has a strong face, yet in this instance it is 'miserably full of indecision.' Mechanically he hears the arguments, but his thought is busy with the bearings of the case upon his personal fortunes: 'If I release, what troubles will these High Priests make for me? If I condemn, what about Justice or a possible appeal to Cæsar?' His nervousness betrays itself as his fingers rise mechanically to keep count of the arguments in his brain. The politician, the trimmer, the time-server, the responsibility-shirker, is here worming his way through the possibilities, while the Justice of the Senate and the Roman people wait in the background.

"Christ stands in the center of composition, white against the background of his enemies. He is haggard from the physical strain and loss of sleep; yet with courage, dignity, calm forbearance, he looks his judge in the face and mutely demands justice. The loudly iterated charges of Caiaphas, the shouts of the

mob, have no power to shake his sublime consciousness of his mission. Principles from which he will never swerve have brought him here, and they will carry him hence to an end that Pilate is powerless to change. His searching glance in reality reverses the relations that he and Pilate sustain—as Van Dyke has pointed out. He is in reality Judge, and Pilate is on trial. Pilate is measuring himself against a great ideal of Law, which in spite of their faults the Romans had established throughout the circle of the lands. He is being weighed in the balance and found wanting. And the Roman governor, like the traitor Judas, will be written 'Guilty' on the Judgment-roll of eternity."

Some pictures are symbols and include in their meaning the universal. In looking upon such pictures, for example, in a Madonna, we not only see the Holy Virgin, the mother of the Christ child, but the universal concept of true motherhood. The artist's insight was not only of the special mother and child, but included the ever-present appreciation of Mother and child.

In the picture of "The Life of Christ" there are many symbols. Such pictures are beyond the appreciation of childhood and their fullest meaning will have to be withheld until the child becomes more reflective.

2. *How to Select a Picture.*

In selecting a picture for children we must become a little child. There are at least two principles to be observed in selecting pictures for children. First, we

must select a picture with a real message to correlate with the lesson theme. Second, only such pictures as children can appreciate should be chosen. The first subjects children enjoy are pictures dealing with child life. A little child could not appreciate "The Angelus"; it is too symbolic. The Sistine Madonna is a favorite with children and should be a part of the

SAVED
Sir Edwin Landseer, 1802-1873

decorations of every children's class room. Pictures of home life appeal to children. Such pictures as "Saved," "Shoeing the Horse," "Can't You Talk," express conditions of home life and appeal to children. Besides the Sistine Madonna, by Raphael, such subjects as "The Good Shepherd" and "Christ Blessing Little Children," by Plockhorst, should find a place in the children's selections. These are types which

may serve to suggest the character of pictures which we may use as the basis of our stories to children.

The child lives most in his imagination with his toys. Pictures must have the same appeal through this natural instinct. For this reason, animals as pets and the familiar domestic animals make favorites for children. There are certain pictures toward which children long remain indifferent. Such are adult portraits, landscapes, and other nature pictures. We may summarize by saying, select no pictures that are without the range of children's interests and experience. If we add to this the established rule that nothing but good art should find a place in our homes and school rooms, the greatest danger will be safeguarded. Of all stories none is so important as the stories of the Bible. Stories are easily obtained of the Life of Christ from his birth to his ascension. They represent the highest type of art and give the child an appreciation of Bible stories.

3. *How to Use Pictures.*

(a) *Basis for the Story.* Many of our stories would lack reality if it were not for the artist portraying human life and experience through pictures. These pictures become pegs upon which we can hang our story. A favorite picture for the Kindergarten is "The Hope of the World." The presence of all these children of the races makes vivid the stories of the Brotherhood of man and Fatherhood of God. The teacher should have a supply of suitable pictures from which she may be able to select for any lesson theme. The

picture serves as a point of contact and often solicits voluntary questions from the children. Too many pictures are confusing. Only one subject should be used to illustrate each phase of the lesson and this should be carefully studied by the teachers. The teacher should always hold the picture in a position easy for the children to see as she uses it as a basis for the lesson story.

(b) *Decorations.* Well-selected pictures add much to the children's environment. A child is more systematic than we may think he is. For this reason and for the reason he needs to develop an appreciation of the Beautiful, the Good and the True, careful arrangement of the pictures is important. From the artistic standpoint their chief function is to create an appreciation of the sense of beauty. In our mural decorations symmetry should be observed as well as the avoidance of monotony. The lines should be broken systematically, having alternate pictures higher and lower from the floor. A diagonal series presents an artistic appearance. Since a child's appreciation of a picture is both through his sight and his touch, all pictures should be hung low enough in the class room so the smallest child can reach them with a touch of his fingers. It is well to place the picture on the wall temporarily when the lesson story has been given as it may often serve as an introduction for the circle talk the following day or Sunday.

(c) *Picture Bible.* A very interesting and helpful method of using Bible Pictures is to have the children make a picture Bible. As the stories of Jesus are told

chronologically the Pictures are mounted in book form on cardboard or heavy paper with suitable scripture mottoes beneath them. For intermediate classes outlines can be given of the events of the Old or New Testament and the picture artistically inserted with the outlines at the particular mention of the event. This serves to clinch the chronology as well as the Bible incident. Another interesting way of using pictures is to have the children make scrapbooks of Bible pictures, animals, fruits, flowers, and motivate these through the mission story as gifts to children of foreign lands. These are in demand by our missionaries and serve an excellent purpose to teach the foreigners about America and the Christian Religion.

4. *Suggestions for Securing and Preserving Pictures.*

There are many sources for pictures for children. It is false economy to buy poor pictures. Reliable sources will be found at the close of the chapter. Our present day magazines are highly illustrated and many splendid pictures can be found which will be helpful in teaching children. These can be clipped and filed in order of subjects. This will make it convenient to find just what is wanted, to use with any certain lesson at little expense. Never throw away good pictures. They will be needed at some time. The camera furnishes a splendid opportunity for our boys and girls to secure good pictures of nature, home and school life. The Kodak not only furnishes a good selection of interesting pictures but also helps in the appreciation of other pictures. Lights and shades are studied, artistic

positions are worked out until the amateur has a high idea of art and a true appreciation of pictures.

SUMMARY

The order of observation of a picture should be from the central figure outward. A great picture is not merely an assemblage of promiscuous objects. There is usually only one dominant idea in a picture. The central figure can easily be found by observing the direction of the interest of the surrounding persons and their features. Common compositional forms are the line, pyramid, elliptical and circular designs. Some pictures attract interest by contrast of light and darkness, lines and colors. The real tact in studying a picture is to study the meaning of facts. Some pictures are universals and through them we see ourselves. To select a picture for children we must become as a little child. Pictures should be selected with a real message, such as children can appreciate. Art must influence our selection. Pictures may be used as the basis of a story.

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Bailey—The Gospel in Art

Hurlburt—Bible Pictures and What They Teach Us

Hurll—How to Show Pictures to Children

Munkes—Primary Methods

Richardson (editor) American Home Series—The Picture Hour in the Home

SOURCE FOR BIBLE PICTURES

George P. Brown and Company, Beverly, Mass.
Perry Pictures Company, Malden, Mass.
Union Press, Philadelphia
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Chapter IV

DRAMATIZATION

1. *Educational Values.*

The natural instincts of both imitation and play contribute to the educational value of dramatization. These are strong natural tendencies and where two instincts unite without conflict the desire and interest are intense. This assures the interest of the child. The first principle of education underlies this method of teaching. The impression of the narrative and the principles that underlie the event dramatized become vivid to the child. We have similar teaching values in imitative play of children. When the little girls play doll, they themselves are in imagination the mothers of the dolls. In dressing, caressing and caring for the doll they are dramatizing motherhood. Observe children playing playhouse. In arranging the furniture, sweeping the room, preparing the meals, visiting each other, they are dramatizing house keeping and learn their first lessons of domestic duties. The character of the lesson learned will depend on the ideals they have observed in the home. The interesting feature of our observance is that the lesson the child thus learns in his play is not only information stored up in the mind, but it has become a part of his daily life. The same may be expected to maintain in dramatizing Bible stories. The moral and spiritual lesson becomes self-expressive in every day conduct.

2. *Imitating Undesirable Characters.*

It may seem evident from the above discussion that the child would, in the same way, imitate, in daily conduct, the bad characters of the Bible as well as the good ones. This is a situation that calls for caution and tact in planning the characters. This one dominant principle should be considered, that all undesirable characters should be explained to the children as ignoble and when dramatized the child will imitate negatively, holding first in mind the ideal characters represented by the other children. To make sure of desirable results the representation of undesirable characters should be minimized. Their evil acts should be passed over briefly and even omitted when it does not destroy the unity of the incident. Children should be allowed to choose to represent undesirable characters; otherwise we might antagonize their desire and the result would be unfavorable. The teacher should uphold the good and true with emphasis, using the negative qualities only to lend to the positive.

3. *Subjects for Dramatizing.*

Not every Bible incident is suitable to be used in dramatization. Such stories as represent God, Angels and Jesus, should not be used. In these incidents the miraculous predominate and we would be unable to represent the Divine power of the miracle and Angel ministration. Other incidents that involve killing and destruction should be avoided. This will eliminate many stories of the Old Testament and all the mira-

cles of Jesus as suitable subjects for dramatization. There yet remain, however, many beautiful stories that are suitable for dramatization and the lessons of which are desirable for the children and the lives of noble characters worthy of imitation.

4. *Methods of Dramatizing.*

The story should be well chosen, one that contains essential elements for dramatization. The most important elements are action, worthy ideals and climactic arrangement. The story should be told with care, using direct discourse and stressing action as much as is possible. Let the older children analyze the story and divide it into scenes. Allow them to suggest what they shall say and do. Also allow them to select costume and stage scenes. If their suggestions are not unfitting allow them to use their own. If, however, they are entirely out of place the teachers have an opportunity to tactfully suggest a different way or a modification of the child's expression. True conditions should always be portrayed and the teacher has an opportunity to question anything that is not true. The language of the Bible should be employed where Biblical monologue or dialogue is used. Otherwise the wording should be spontaneous representing the child's thought and interpretation of the incident. The following outline from The Dramatization of Bible Stories, by Elizabeth Erwin Miller, is quite suggestive to teachers.

This outline is not to be taken as unchangeable, but merely as a working basis for the beginner.

"1. Select a story with care; then adapt it for telling.

2. Tell the story, emphasizing the essential parts.

3. Let the children divide the story into pictures or scenes.

4. Have a discussion of what should take place in each scene.

5. Let volunteers from among the children act out one scene as they think it should be done, using their own words.

6. Develop criticism by the other children with suggestions for improvements.

7. Have a second acting of the scene for improvement.

8. Let each of the other scenes be worked out in the same manner.

9. See that every child has the chance to try out many parts.

10. Play the story through many times. Change it often according to the criticism, until the children recognize the result as a product of their best effort.

11. With the help of the children change the words into Biblical form.

12. Let the group assign definite parts to be learned for the final performance." Used by permission of University of Chicago Press.

5. *Costuming.*

(a) *For Bible Stories.* Costumes for dramatizing Bible stories are not a necessity. Some stories can successfully be dramatized without any costume. If

any is used it should be simple. The children themselves should be put to the task of choosing their own costume. This can be done by them if some wise suggestion is made by the teacher or reference is made to customs of dress in Bible times. Care should be taken not to stress the costume. If the children think most of how they appear they fail to live the life of the character they represent. A mere sash around the head will often satisfy and will help to produce the proper atmosphere of the play. It is highly important that the selection of the costume be made when practice begins on a play that is purposed to be given publicly. This will enable the children to live over the lives of the characters they represent and to be less conscious of how they are costumed.

Since most of our dramatization will be based on Bible stories the costumes will be simple and easy to prepare. The Hebrews were simple in their dress and habits of life. Nothing is definitely known about the dress of the Hebrews from the Bible record. Our artists, however, have gleaned from ancient architecture and have given us the common accepted simple Arabic costume. The outside garment of the Jews was a long loose robe, often highly striped with some brilliant color with white. A good representation of this may be made by using a blanket or couch spread. Throw one end over the left shoulder. Pass it across the front of the body and under the right arm; then throw across the back and to the left shoulder again. Another easy representation is by use of a long gown or bath robe banded with a girdle at the waist. For

the head dress a turban can be made from a strip of cloth rolled about the head. Sandals were the common foot wear, for both men and women. These were strapped about the feet and ankles. House slippers may be used for the sandals with straps to represent the oriental custom. The dress of men and women was very much the same. Crowns for kings, helmets for soldiers and ornaments of all kinds should be supplied. Colored beads, rings and bracelets were common to men and women. These effects can be produced by children making these ornaments from gold and silver paper. It can readily be seen that with this simple costume the children could easily make their own choices after the teacher has made wise suggestions. A poor costume chosen and made by the child will have more educational value than a very fitting one selected, made and placed upon the child.

(b) *For Missionary Stories.* Where a missionary story is to be dramatized or a missionary pageant is given the following national costumes will be found helpful.

JAPANESE [1]

Make the kimonos for children under ten years old of bright flowered material. Those over ten should have gray, brown, or darkish-colored cloth. The general shape may be taken from a large kimono. The girls have the long flowing sleeves and wide sashes or obis which go around the waist and tie behind.

[1] From "Children at Play in Many Lands," by Katharine Stanley Hall. By permission of the Missionary Education Movement.

The boys have tight sleeves and no sash, but a narrow band of the same material which fastens in front.

Girls over fifteen should wear the modern school girls' dress of Japan. It consists of the kimono, which must be of some dark material, and a full plaited skirt, red in color. The skirt has openings on the two sides, and is fastened on *over* the kimono by tapes made of the same material, two tying in front and two at the back.

The straw sandals may be bought at a Japanese store.

KOREAN [1]

Costume for Girls. Very full baggy trousers, made of white cloth, coming down to the ankles; over this goes the outer skirt; it is not seamed up in the back, and is more like an apron; it has long tie strings of the same material which lap over at the back and tie in front. Any light, pale-colored material may be used; blue, pink, or yellow is good. The jacket is low-necked and has elbow sleeves. It is tied in front with two sets of tape strings made of the same material. Outer skirt and jacket should be of the same material.

Costume for Boys. Long, very full trousers, made of white cloth. They are held in place by a strip of muslin or belt. The long outer coat comes down to the ankles; the sleeves are rather tight and come down to the wrist. The coat is double-breasted and ties in

[1] From "Children at Play in Many Lands," by Katharine Stanley Hall. By permission of the Missionary Education Movement.

front with two tapes of the same material. Any light-colored material may be used.

CHINESE [1]

The costumes for the girls and boys can be made practically the same. Use blue cotton cloth; of course, other colors may be used, but the dull blue is more characteristically Chinese. Both boys and girls have long trousers. The girls have a band of embroidery or plain material around the bottom of theirs.

The boys have rather long coats. They are fastened together by loops made of tape and knotted tape buttons on the right side, closing up to the throat. Over the coat the boys wear a vest, sleeveless, buttoning also on the side. Often the vest is made of black cloth.

The girls have short coats, coming just below their hips. They fasten like those for boys. The sleeves are straight, and do not come into a tight cuff at the wrist. Often the girls' coats are edged with embroidery or plain material. Black is very effective.

INDIAN [1]

Hindu Costume for Girls. One piece of cotton goods, about a yard wide and ten yards long, of any color. More effective ones could be made with borders. The *sari* is wound around the waist. The first winding should be rather tight. A number of plaits are laid in the back and more in the front, and should reach below the ankles, leaving sufficient material to

[1] From "Children at Play in Many Lands." Used by permission.

be thrown over the left shoulder and head to fall loosely down the right side. Any simple blouse may be worn, preferably white, as the *sari* practically conceals it.

If desired the plaits for the back and the front may be sewed so as to be firm, but it is not necessary. In India nothing is used to fasten the *sari*. It is so skillfully put on that it holds itself. This costume is also worn by Christian girls and women.

Hindu Costume for Boys. A turban for the head. It is a long strip of white cotton cloth or cheese-cloth (colored cloths are also used), about seven yards long and half a yard wide. This is wound round and round the head. A strip of white cotton cloth or cheese-cloth about three yards long and one yard wide, the *dhoti*, a loin-cloth, should hang down to the ankles. A rather long white cotton coat completes the costume, with a strip of white, or, better, some colored cotton cloth, as a shoulder scarf.

6. *Staging.*

The same principle of simplicity should characterize the stage setting as does in the costuming. The earliest dramas were staged only in imagination. This will certainly be fitting to children who are by nature highly imaginative. The different scenes can be made by a simple replacement of articles. A water jug placed beside a flat stone or a heap of stones may suggest a well scene. A staff will represent a shepherd's scene. A scepter in hand with the child seated will represent a king on his throne. The presence of a

sword or spear will suffice for a battle scene. A lamp on a table suggests a home scene. Thus all the effect desired can be secured in this simple way of placing and replacing properties.

7. *Types of Dramatization.*

(a) *Direct Bible Narrative.* Some Bible stories are sufficiently dramatic in nature as to be used by the direct quotation of the Bible story. The following story of Jacob and Esau was dramatized with the use of direct Biblical expression in Morgan Memorial Institute, Boston, Massachusetts, and is adapted to intermediates:

JACOB AND ESAU

SCENE I—IN ISAAC'S HOUSE

ISAAC (old and blind, enters, leaning heavily on his staff, seats himself on a bench, calling)—"Esau."

Enter ESAU—"Here am I."

ISAAC—"Behold, now I am old. I know not the day of my death. Now therefore take, I pray thee, thy quiver and thy bow and go out to the field and take me venison and make me savory food such as I love, and bring it unto me that I may eat and my soul bless me before I die."

(ESAU exits.)

SCENE II—REBEKAH AND JACOB IN THE KITCHEN TENT

REBEKAH—"Behold, I heard thy father speak unto Esau thy brother, saying, 'Bring me venison and

make me savory food that I may bless thee before Jehovah before my death.' Come now, my son, obey my voice according to all I command thee. Go now to the flock and fetch from thence two good kids of the goats and I will make thee savory food for thy father such as he loveth."

(JACOB exits.)

SCENE III—IN ISAAC'S ROOM—ISAAC RECLINING

Enter JACOB—"My father."

ISAAC—"Here am I. Who art thou, my son?"

JACOB—"I am Esau thy first born. I have done according as thou badest me. Arise, I pray thee, sit and eat of my venison that thy soul may bless me."

ISAAC—"How is it that thou hast found it so quickly, my son?"

JACOB—"Because Jehovah thy God sent me good speed."

ISAAC—"Come near, I pray thee, that I may feel thee, my son, whether thou art my very son Esau or not."

(JACOB draws near.)

ISAAC—"The voice is Jacob's voice but the hands are the hands of Esau. Art thou my very son Esau?"

JACOB—"I am."

ISAAC—"Bring it near me and I will eat of my son's venison that my soul may bless thee. Come near

now and kiss me, my son." (ISAAC places his hands on JACOB's head and says) "God give thee of the dew of heaven and of the fatness of the earth and plenty of grain and new wine. Let peoples serve thee and nations bow down to thee. Be lord over thy brethren and let thy mother's sons bow down to thee. Cursed be every one that curseth thee and blessed be every one that blesseth thee."

(Exit JACOB.)

Enter ESAU with tray and food—"Let my father arise and eat of his son's venison that thy soul may bless me."

ISAAC—"Who art thou?"

ESAU—"I am thy son, thy very son Esau."

ISAAC, with trembling voice—"Who then is he that hath taken venison and brought it me? And I have blessed him. Yea and he shall be blessed."

ESAU—"Bless me, even me also, I pray thee, O my father."

ISAAC—"Thy brother hath taken away thy blessing."

ESAU—"Hast thou not reserved a blessing for me?"

ISAAC—"Behold, I have made him thy lord and all his brethren have I given to him for servants."

ESAU—"Hast thou but one blessing, my father? Bless me, even me also, my father."

ISAAC (with hands on head)—"Behold, the fatness of the earth shall be thy dwelling and by thy sword shalt thou live and thou shalt serve thy brother."

ESAU—"Then will I slay my brother Jacob."

SCENE IV—REBEKAH AND JACOB IN KITCHEN TENT

REBEKAH—"Behold, thy brother Esau as touching thee doth comfort himself purposing to kill thee. Now therefore, my son, obey my voice and arise, flee to Laban, my brother, to Haran and tarry with him a few days until thy brother's fury turn away and he forget what thou hast done to him."

(Exit JACOB.)

SCENE V—IN ISAAC'S ROOM

Enter REBEKAH—"I am weary of my life because of the daughters of Heth. If Jacob take a wife of the daughters of Heth what good shall my life do?"

(Enter JACOB.)

ISAAC—"Thou shalt not take a wife of the daughters of Canaan. Arise, go to Haran and take thee a wife from thence of the daughters of Laban, thy mother's brother." (Laying his hand on JACOB.) "God Almighty bless thee and make thee fruitful and multiply thee that thou mayest be a company of peoples. And give the blessing of Abraham to thee and that thou mayest inherit the land of thy sojournings which God gave to Abraham."

(b) *Descriptive Narrative.* Many Bible stories are mere narratives. The dramatic is not suggested in the narrative. All such stories give children an oppor-

tunity for self-expression. They should be allowed to choose their own words in the drama. The following is a type of this class of Bible stories:

Baby Moses

SCENE I—IN A HEBREW HOME

Characters—Moses, Mother of Moses, Miriam

(The Mother weaving her basket of rushes, Miriam caressing the baby.)

Miriam—"Mother, what are you making with such great care? In every weave of the basket you seem to breathe a prayer."

Mother—"The king has commanded that all the baby boys shall be killed. I cannot bear to part with this dear little boy. I have made this plan to save his life. We have kept him these three months but now we must wait no longer. This basket I am weaving and when finished we will put our baby in it and place it in the flags by the river side."

Miriam—"Come, mother, finish quickly and I will go with you to the river and will watch by his side to see he is not harmed."

Mother—"God spare our dear baby. Come now and we will see what will happen."

(Miriam and her Mother with Moses exit.)

SCENE II—ON THE RIVER BANK

Characters—same as Scene I

MIRIAM—"O mother, look at these tall rushes. Here we can hide him safely in the shallow water."

MOTHER—"I will place the cradle of rushes, with our little baby in it, along the stream. God spare my dear child."

MIRIAM—"Mother, I will stay near by and watch to see if anything happens and will bring you word quickly if there is danger."

MOTHER—"God bless you and my dear baby."

(Exit MOTHER and MIRIAM hides.)

SCENE III—BANK OF THE RIVER

Characters—Princess, maidens, Baby Moses, mother of Moses and Miriam

PRINCESS—"What do I hear? It sounds like a baby crying faintly. Maidens, look around and see what this cry is."

MAID—"I see a basket in the flags."

PRINCESS—"Go bring it to me."

(MAIDENS carry the basket to the PRINCESS.)

MAIDENS—"Oh! A little baby in a basket."

(Set it at the feet of the PRINCESS.)

PRINCESS—"I shall open this basket and see for myself." (Opens basket.) "Oh, maidens, such a beautiful child. Poor child, how it cries! It is a Hebrew baby. A mother has hidden him in the

rushes to save his life. I must take him for my own."

MIRIAM (running to her)—"Shall I find a nurse for your baby?"

PRINCESS—"A nurse? Sure. Bring her to me!"

MIRIAM—"I can find one quickly." (Exits running.)

PRINCESS—"I will call his name Moses, for I drew him out of the water. (Enter MIRIAM with her MOTHER.)

MIRIAM—"Princess, here is the nurse I have found."

PRINCESS (to MOTHER)—"Take care of this baby for me until he is a youth and I will repay you. I am the king's daughter and I will then take him and train him for a prince." (PRINCESS and MAIDENS exit.)

MOTHER—"Thank God! My boy is saved! God heard our prayers."

(c) *Dramatization Without Words.* There are many lesson stories that little children can dramatize by action: such as the call of little Samuel. The children can lay their heads on their arms to represent his sleep. One child can break bits of bread to the other children to represent Feeding the Five Thousand. Books and other articles may be gathered up in baskets to represent gathering up the fragments. One child may lie on a pillow to represent Jesus asleep in the boat. Many Bible and other stories can thus be played by the children. It serves the purpose of vivifying the story and at the same time supplies the rest and change needed for the children.

8. *Bible Stories Suitable for Dramatization.*

(a) *Old Testament Stories.*

Abram's servant meets Rebekah
Jacob takes Esau's blessing
Jacob's Dream
Jacob meets Esau
Joseph sold into Egypt
Joseph interprets dreams of Butler and Baker
Joseph interprets Pharaoh's Dream
Joseph makes himself known to his brethren
Finding Baby Moses
The Gibeonite Strategy
Scenes from Ruth
Hannah brings Samuel to Eli
Saul anointed by Samuel
Anointing of David
David playing the harp before Saul
Parting of David and Jonathan
David finds Saul sleeping
David made King
Queen of Sheba visits Solomon
Elijah asks the widow for bread
Elijah throws his mantle on Elisha
Daniel and his three friends refuse the King's food
Daniel prays to God beside an open window
The crowning of Queen Esther
Esther goes before the King

(b) *New Testament Stories.*

The Shepherds watching their flock by night

The Shepherds adore the Christ Child
The Wise Men bring presents to Jesus
The Rich Man and Lazarus
The Parable of the Tares
The Good Samaritan
The Good Shepherd
The Prodigal Son
The Lost Coin
Prayer of the Pharisee and Publican
Call of Zacchæus
The Widow's Mite
The Wise and Foolish Virgins

9. *Oriental Customs Dramatized.*

The following oriental customs may very practically be dramatized by action. The teacher will find valuable helps from any good Bible Dictionary, Story of the Bible or Bible pictures. Children pantomiming these customs become very conversant with oriental life and custom, which is valuable to them in the appreciation of Bible stories. The story should be told and then the custom that correlates with the story should be dramatized.

ORIENTAL CUSTOMS FOR DRAMATIZATION

1. Anointing a King
   II Chron. 23:11
   I Sam. 15:1
   I Sam. 10:1
   I Sam. 16:13

2. Attitudes of Prayer
   Luke 18:10-14
   Matt. 6:5-8
3. Blowing Trumpets
   Judges 7:8, 18, 19
4. Carrying Water Jars
   John 4:28
5. Crowning a King
   II Kings 11:12
   Psalms 21:3
6. Drawing Water from a Well
   John 4:6-11
   Gen. 24:16-21
7. Gleaning in the Harvest Field
   Ruth 2:2-3
8. Grinding at a Mill
   Ex. 11:5
   Num. 11:8
   Matt. 24:41
9. Leading Sheep into a Sheepfold
   John 10:1-16
10. Oriental Salutations
    Ruth 2:3
    Rev. 14:15
11. Playing on a Harp
    I Sam. 16:23
    I Chron. 25:3
    Gen. 4:21
12. Reading the Law
    Jer. 35:6

13. Reclining at Meals
    Matt. 26:6-7
14. Rolling a Stone over a Sepulcher
    Matt. 27:60
    Mark 15:46
    Mark 16:3-4
15. Sleeping on a Housetop
    Acts 10:10
    Josh. 2:6
16. Sowing Broadcast
    Matt. 13:3-8
    Mark 4:3-20
    Luke 8:5-8
17. Touching a Golden Scepter
    Esther 5:2
18. Threshing Grain
    II Sam. 24:22
    Psalms 1:4
    Psalms 35:5
19. Treading the Winepress
20. Watching Sheep by Night
    Luke 2:8-20

BOOKS FOR REFERENCE

Curtis—The Dramatic Interest in Children
Johnson—Education by Plays and Games
Mackay—How to Produce Children's Plays
Mackay—Costumes and Scenery for Amateurs
Meridith—Pageantry and Dramatics in Religious Education

Miller—The Dramatization of Bible Stories
Richardson—Dramatics in the Home
Spencer—The Good Samaritan
Stonewall—Making Missions Real
Willcox—Mission Study through Educational Dramatics

Chapter V

HAND-WORK IN RELIGIOUS EDUCATION

Correlated Hand-work Classified.

The following correlated hand-work is suggested under the classification of Kindergarten and Primary, and Junior and Intermediates. It is difficult to classify definitely, as there is some expression listed under these departments that will also be suitable for the other departments.

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Beginner and Primary

1. THE SAND TABLE

Motivation. The sand table presents more opportunities to impress the lesson study than any other method of expression. Not only geographic situations may be produced, but the physical surroundings of

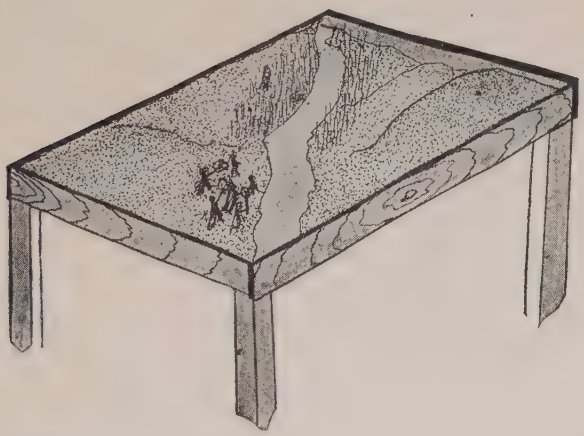


Figure 2. Story of Baby Moses

many Bible and mission stories can be represented. The sand table is suited to all ages of children because of the varied interest we can represent. Interest comes spontaneously because it coincides with the natural impulses of play and imitation. Every circumstance of the lesson study, that is possible and practical,

should be reviewed with objects in the sand; the children's working out these events with their own hands and at their own suggestion will give them a possession of the truths that will not be forgotten.

Material. The material which should be used will be determined by the Lesson Story. The following is a list of practical things from which may be selected such as will be needed to illustrate the story: Pasteboard houses, paper tents, twigs for trees, toothpicks for people, moss for grass, cotton for snow, colored tissue paper on stems for flowers, toy animals representing domestic animals of Palestine, pebbles and shells for lake shores, paper boats, paper baskets, blue paper for seas, tiny dolls for people and sticks for building houses.

Method. Construction of Sand Table. Sand tables can be cheaply constructed by using an ordinary table. Wooden strips four inches wide nailed to edge of table will make a suitable box. Cut off legs of table to proper height. A convenient size is three feet by four feet with a height of twenty-four inches to top of table. Oilcloth makes a good substitute for the zinc lining. Where tables are not available sand boxes may be provided. Any box as large as eighteen by twenty-four inches will be sufficient. Pasteboard boxes such as suit boxes may be used temporarily, when the wooden boxes are not obtainable. Beach sand is most desirable, but any river sand will answer every need.

How to Use the Sand Table. The teacher should anticipate the need as she prepares her lesson study, and provide such material as may be needed. After

the story is told the children should have an opportunity to make suggestions as to what should be used to represent the story. It may be necessary for the teacher to wisely secure a response by questions and suggestions. The children should execute the work under careful guidance. If the arrangement of material is somewhat imperfect, it will have more value than a more perfect scene prepared by the teacher.

2. CLAY MODELING

Motivation. This form of expression appeals to the natural impulses of play and imagination. Various forms of illustrative sand table work may be made to follow almost any lesson theme.

Figure 3. Hand-work in Clay Modeling

Method. Plasticine may be secured from any School Supply house. Home made clay can be made by any teacher from the following recipe: Take one cupful of flour, one-half cupful of salt, one teaspoonful of alum and add any desired coloring. Mix with water or glycerine to proper consistency and knead thoroughly. If glycerine is used the clay will not harden. Keep in sealed jars to prevent drying out. The children should work the clay before forming the article so that it may become plastic. Mold into any shape desired.

3. STICK LAYING

Motivation. Children in the Beginners' Department can very practically represent certain lesson stories by means of stick laying. It develops choice in the selection of lengths for the various figures to be built. This inventive work when properly directed is one of the highest types of expressional work.

Method. In this as well as any other creative work the child must have the ideas before he can express them. It is important then that this exercise should follow a story or lesson on some theme. Then ask the children what they want to represent from the story just told. The box of sticks with varying lengths secured previously should then be presented. Allow free selection and placement. The teacher should suggest only when corrections should be made.

Material. Boxes of stick laying sticks or sticks made from switches cut in varied lengths.

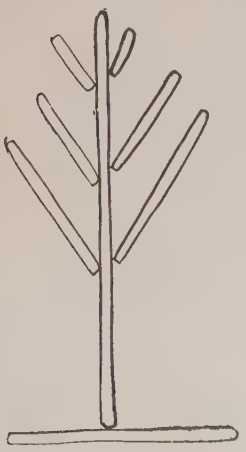


Figure 4.
Tree, Psalms 1

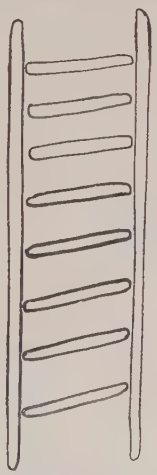


Figure 5.
Ladder, Gen. 28:12

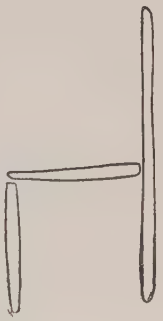


Figure 6. Chair

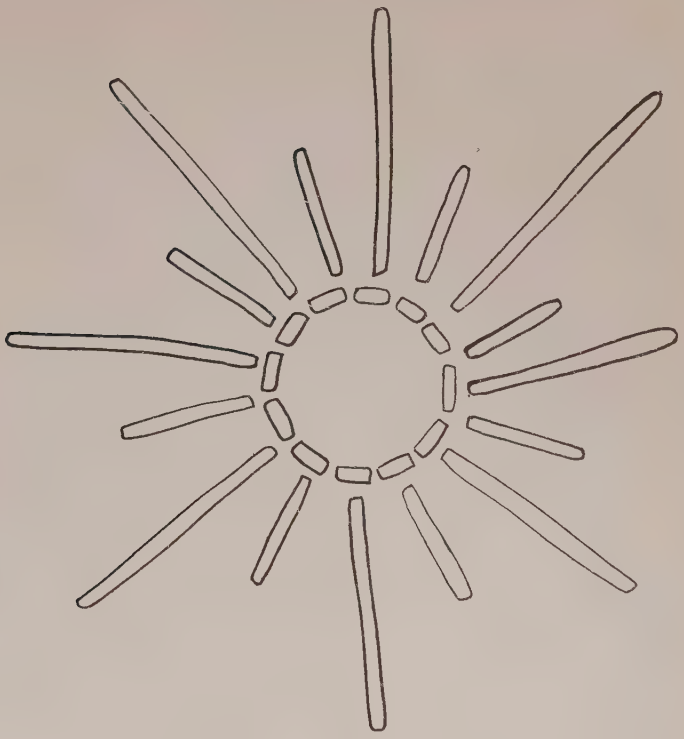


Figure 7. Sun, Gen. 37:9

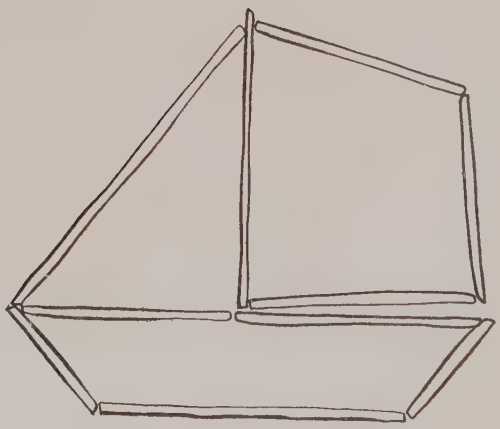


Figure 8. Boat, Mark 6:45-52

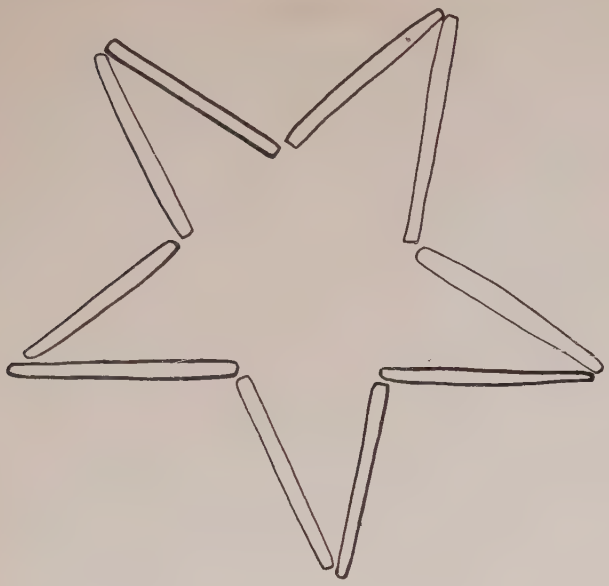


Figure 9. Star, Rev. 22:16

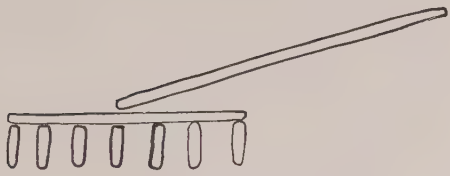


Figure 10. Rake

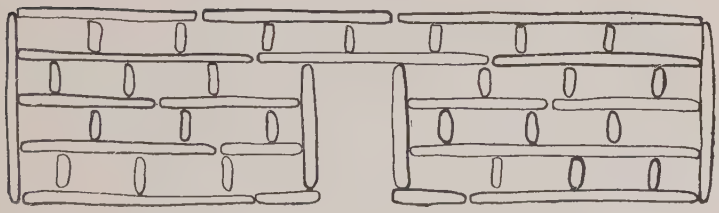


Figure 11. Sheep-fold, John 10:1

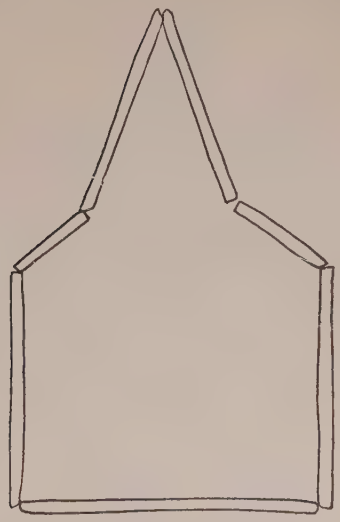


Figure 12. Church, Psalms 122:1

Figure 13.
Moon, Gen. 37:9

Figure 14. Tent, Gen. 18:1-8

4. FREE HAND DRAWING

Motivation. The delight children have in drawing furnishes a true motive for teaching a lesson. After the story has been told the child with pencil or crayon will represent his conception of the truth taught. The act of doing the lesson with the hand helps to clinch the truth taught.

Method. Tell the story to the children. Then give each a clean sheet of paper and a pencil or crayon and ask them to draw what they have learned on paper. It matters not how crude the drawing is, it will represent the lesson taught. Frequently their drawings will prove some erroneous teaching. Sometimes the child's imagination goes beyond the truths taught. In such cases they should be helped to the right ideas.

Examples of Children's Work

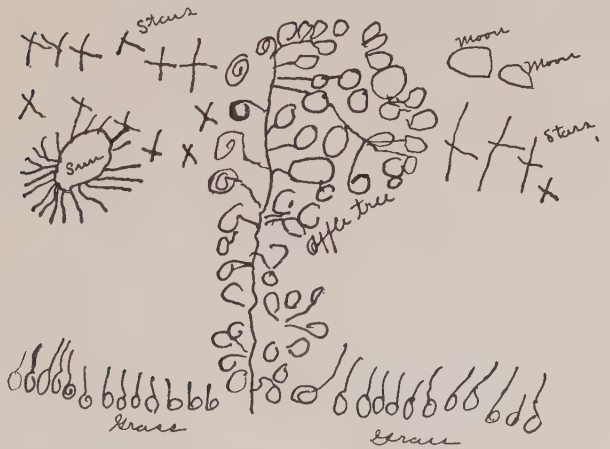


Figure 15. How God Makes Apples Grow

Spontaneous drawing of Sunday School lesson. Note the two moons, sun and stars shining at the same time.

Figure 16. Indian Camp Life

Drawing of a child after hearing an Indian story. (1) Indian, (2) Bow and Arrow, (3) Deer, (4), (5), (6) Trees, (7) Wood, (8) Fire, (9) Pot, (10) Tripod, (11), (12), (13) Lightning striking the tent.

Figure 17. God's Gift to Prince

Response from Sunday School lesson. The child who drew this picture of a horse could not give a definite outline of the body but was able to present the idea of strength as God's gift to Prince by drawing strong legs, hoofs, tail, teeth, eyes and ears.

Figure 18. Out of the Nest

Drawn by Frances, six years old, after having heard the story told "Out of the Nest." (1) Mother bird. (2) Father bird, (3) Brother bird, (4) Frog, (5) Dove, (6) Pond, (7) Pears, (8) Nest. This child conceived in her mind that the tree was a pear tree. Notice the pears on the tree.

5. COLOR WORK

Motivation. Color work does not have a large place in expressional work since it cannot easily be correlated to the lessons taught. Coloring merely for the purpose of keeping the child employed should be discouraged. We regard its value however in certain exercises such as coloring garments of oriental life and of mission lands and in cultivating tastes and harmony of colors. Choice is also developed when children are left to choose colors.

6. POSTER MAKING

Motivation. Poster making from cut out pictures, and free hand paper cutting and tearing are used to give expression to the lesson theme.

Poster Material. Engine colored paper for posters can be secured from Milton Bradley Stores. A sample book can be secured for ten cents.

From Thomas Charles, Chicago, can be secured a dull finished paper for posters called "Tempera Paper." This is inexpensive and makes splendid posters.

Oatmeal wall paper makes very fine posters.

Figure 19. Jesus Loves the Little Ones (Poster)

7. STICK PRINTING

Stick Prints may be secured from Milton Bradley. These prints may take place of stick laying in making outlines reproducing some truth presented in the lesson. They may also be used for designing doll house curtains, rugs and linoleum floors.

8. PAPER CUTTING AND TEARING (FREE HAND)

Motivation. Paper cutting is one of the delights of childhood. The lesson story will suggest the things to be cut. Paper and scissors placed in the children's hands after the story has been told will prove whether there has been a lesson taught. If they have gotten the truth it will be seen in the result of the paper and scissors in the hands of the child. These cuttings made into a poster of cardboard will add interest. Junior children may tear the paper instead of cutting.

Method. Place paper and blunt scissors in the hands of the children. The paper should harmonize with background of poster. After the story has been told or the lesson taught have the children represent the truth taught.

9. PAPER CONSTRUCTION WORK

Motivation. There are various exercises that can be classed under Paper Construction Work with motivation, as follows:

Household furniture to follow lessons of sanitation, neatness and blessings of home life.

Sand table Illustrative Work which includes the construction of various objects to be used with sand

Figure 20. Going to Church (Paper Tearing)

Figure 21. Shepherd and his Sheep
(Paper Cutting)

table work, such as Oriental Houses and other representations of oriental life.

Also, types of community life to follow mission themes. A few suggestive patterns follow which will aid the teacher in planning and executing this form of expressional work:

(A) *Sand Table Construction Work*

Tabernacle Furnishings. The following furniture pertaining to Tabernacle worship should be made and used on sand table or any ordinary table. Draw in the sand or with crayon the court of the tabernacle as large as the table. Make a ground floor plan of tabernacle and arrange the furniture. See order of encampment diagram.

(a) Ark of the Covenant.

Material. Yellow construction paper 6 inches square, 3 small round sticks 5 inches long.

Construction. To fold a six inch square into 36 squares, fold over both edges of square towards the center until there are three equal sections and crease lightly. Then fold long diameter. Unfold and repeat process from left to right, thus forming 36 squares. On the right side fold a half inch crease and cut as indicated by heavy line. From left side crease heavily the diameter of second square. From left to right crease heavily the diameters of two squares as indicated by dotted lines. Cut as indicated by heavy lines and paste ends to form a closed box. Paste small strip

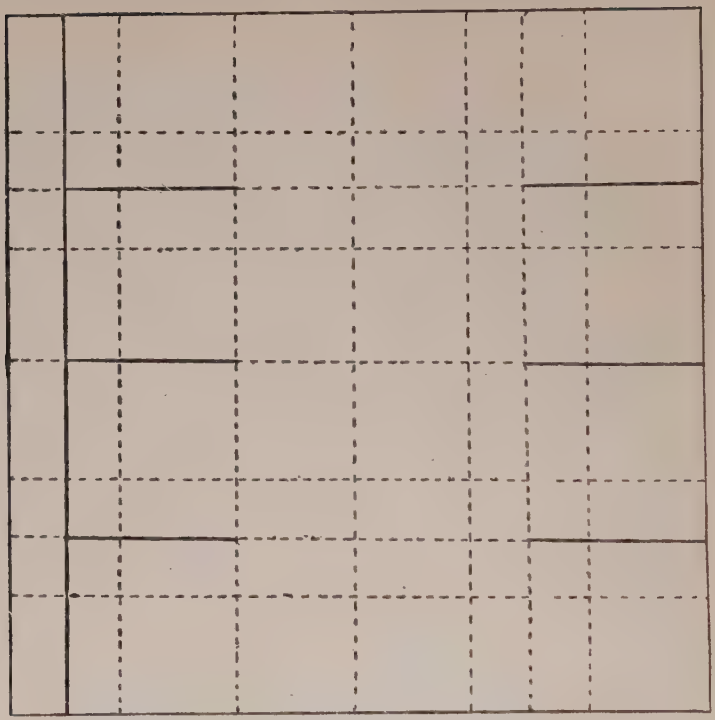
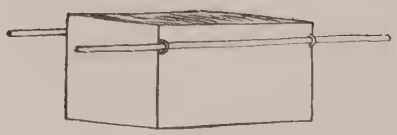


Figure 22. Pattern for Ark of the Covenant



of paper on the sides to form rings for the staves. Use small round sticks for handles.

(b) Table of Shew-bread.

Crease into 16 squares and cut on heavy lines. Paste the ends of the larger rectangle, forming an open box. The ends and sides may be cut as indicated to form legs. Use small sticks for the handles. Paste small strips of paper on the sides to form rings for the staves.

(c) Altar of Incense.

Material. Yellow construction paper 6 inches square and two small sticks 3 inches long for staves.

Construction. Fold six inch square into 36 squares as suggested in construction of the Ark of the Covenant. Cut line ab and cd, forming a 5 inch square. Cut on line as indicated by heavy lines and form into box and paste sides. On opposite sides paste strips of paper, forming rings for staves.

(d) Altar of Burnt Offering.

Material. Yellow construction paper 12 inches square and 2 small sticks 7 inches long.

Construction. Fold the diameter of the square and fold into 144 squares, proceeding as in the folding of the six inch square used for construction of Ark of the Covenant. Cut on two joining sides one row of squares. Then cut as indicated by remaining heavy lines. Fold, forming a box, and paste. Paste two narrow strips of paper on opposite sides, forming rings for the staves.

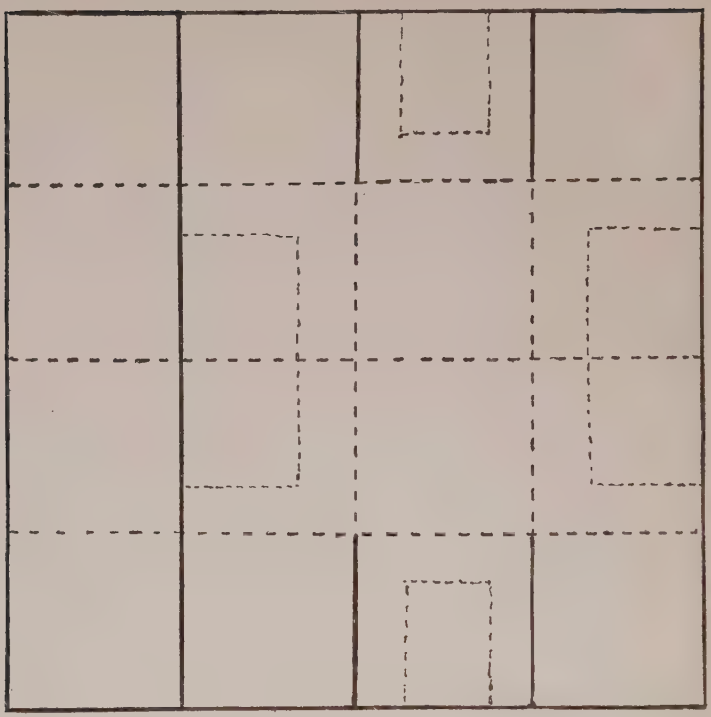
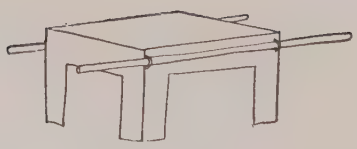


Figure 23. Pattern for Table of Shew-bread



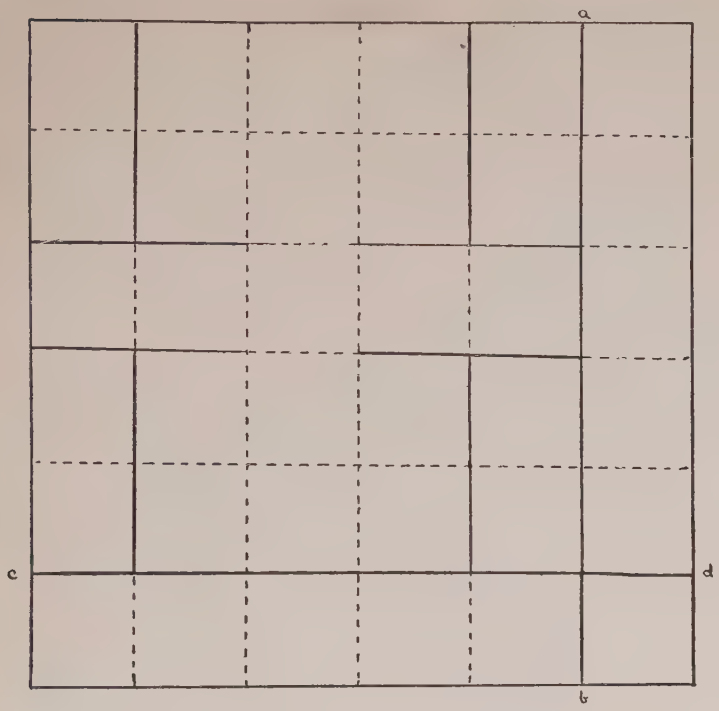
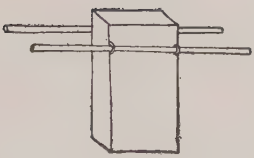


Figure 24. Pattern for Altar of Burnt Incense



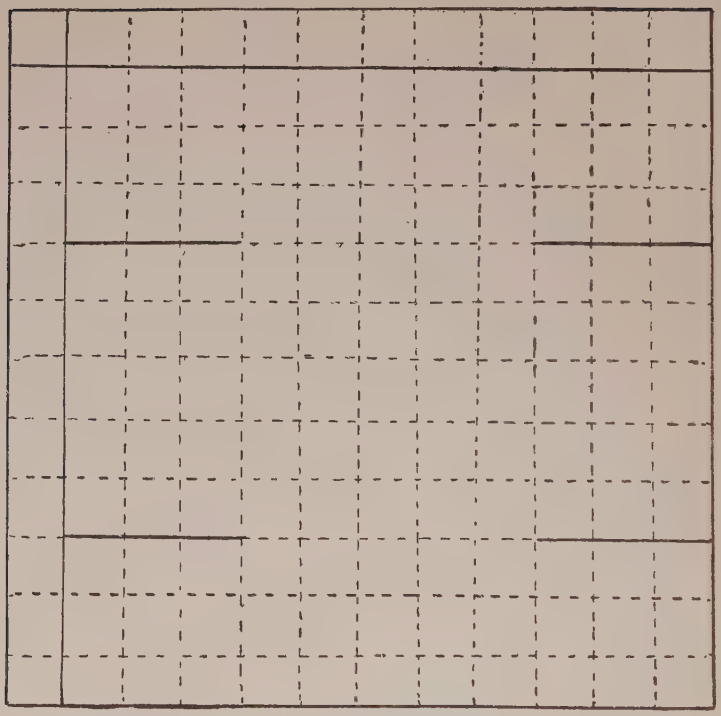
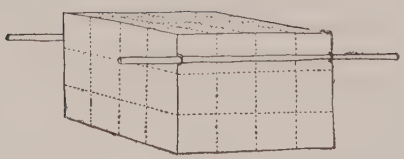


Figure 25. Pattern for Altar of Burnt Offering



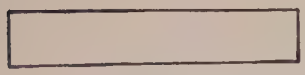


Figure 26.
Pattern for Brazen
Laver Base

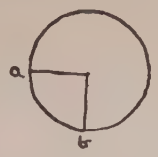


Figure 27.
Pattern for
Brazen Laver
Basin

(e) Brazen Laver.

Material. Yellow construction paper.

Construction. Take a strip of white paper 2½ inches long and ½ inch wide. Paste ends together, forming a circle. Take a circle 1½ inches in diameter and cut as indicated by heavy lines. Paste a over b and place in the circle, forming a basin.

Figure 28.
Pattern for
Golden Candle-stick
Base

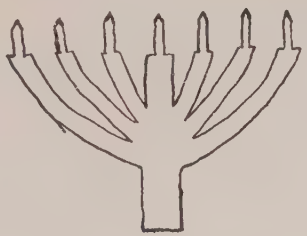


Figure 29. Pattern for
Golden Candle-stick

(f) Golden Candle-stick.

Material. Construction paper (yellow).

Construction. Take a rectangle 3 inches by 2 inches and fold short diameter and cut seven candles, as shown in diagram. Take another rectangle 1½ inches by 1¼ inches and paste, forming a cylinder 1½ inches high. Place candles in the stand.

(B) *Community Life*

1. MOUNTAIN HOME

Method. To make a mountain home for mountain community life on sand table, take corn stalks to represent unhewn logs. Cut these for the length 8 inches and for the width 6 inches. Build the body of the house, using pins to hold the cornstalks in place. Build five or six stalks high. Thatch roof with split cornstalks, using one length from comb to eaves. Cut stalks to fill out gables, pinning these to roof. Use brown plasterine clay to close the spaces between the cornstalks. To construct the chimney stick pebbles into the plasterine clay to represent a rock chimney. Chimney should project slightly above comb of roof and built on one end only.

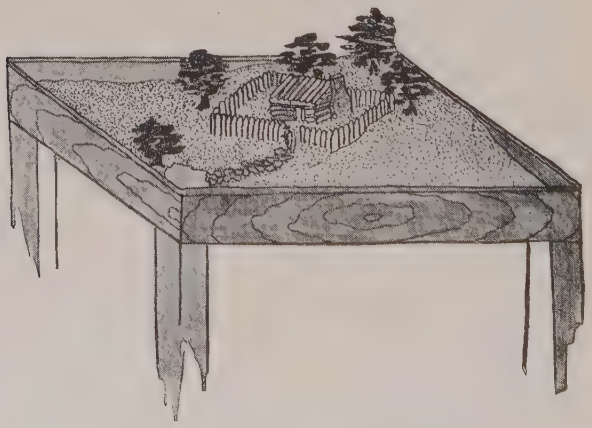


Figure 30. Sand Table Construction—Mountain Life

2. JAPANESE

When teaching a lesson of Japanese life it can be very effectively represented on the sand table. Children will be very much interested in doing this after they have been taught the customs and conditions of Japan, through stories.

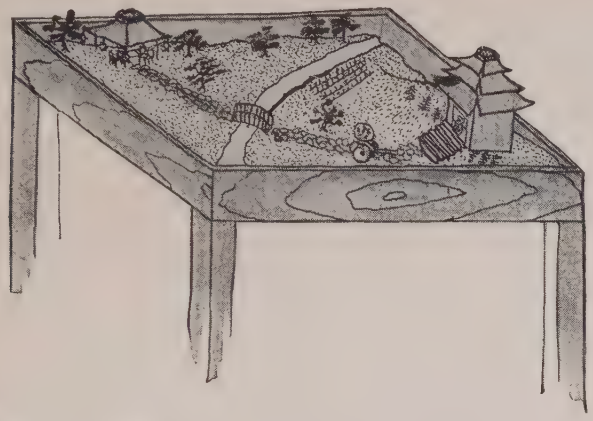


Figure 31. Sand Table Construction—Japanese Community

In one corner is arranged a trim tea garden (usually made of hedge branches set in even rows). Near this is a pergola where tea is served at a tiny table with small settee. Tiny Japanese lanterns hang from the roof of pergola. Arrange in the most naturalistic order possible; little lakes and streams with bridges across them make the rock road leading to the temple which is situated on a hill, built up from sand, using flat stones for the paving. Do not forget the idol made of clay which should be arranged in the door in order that it may be easily seen by children. A jinrickshaw occupied by a Japanese lady holding an

umbrella, drawn by a Jap, should be placed on the paved road. The Japanese house should be placed near the road side. It will add much to its attractiveness if small twigs with bits of pink tissue paper attached to represent peach trees in blossom are made and placed in groups on the sand table.

Suggestion for Construction Work on Japanese Sand Table

(a) Parasol.

Draw a circle on plain heavy paper. Arrange various bright colored figures of butterflies, flowers, etc., on the circle in an irregular manner. Next find the center of the circle and mark it. Cut to the center a and bring each side up so as to make it lap. Paste or pin lapped sides together. For handles use small round twigs stuck through the center of the parasol, running a pin directly through both the twig and the paper part of the parasol to keep the latter from sliding down on the handle.

(b) Lantern.

Fold sheets of heavy paper the long way through the center; next, holding paper near you, cut from folded side nearly to the edge of the paper, narrow strips one-fourth inch apart. Unfold the paper and paste ends together. Attach a string for the handle and the lantern is complete.

(c) Shrubbery.

Secure small evergreen twigs and tie small bows of

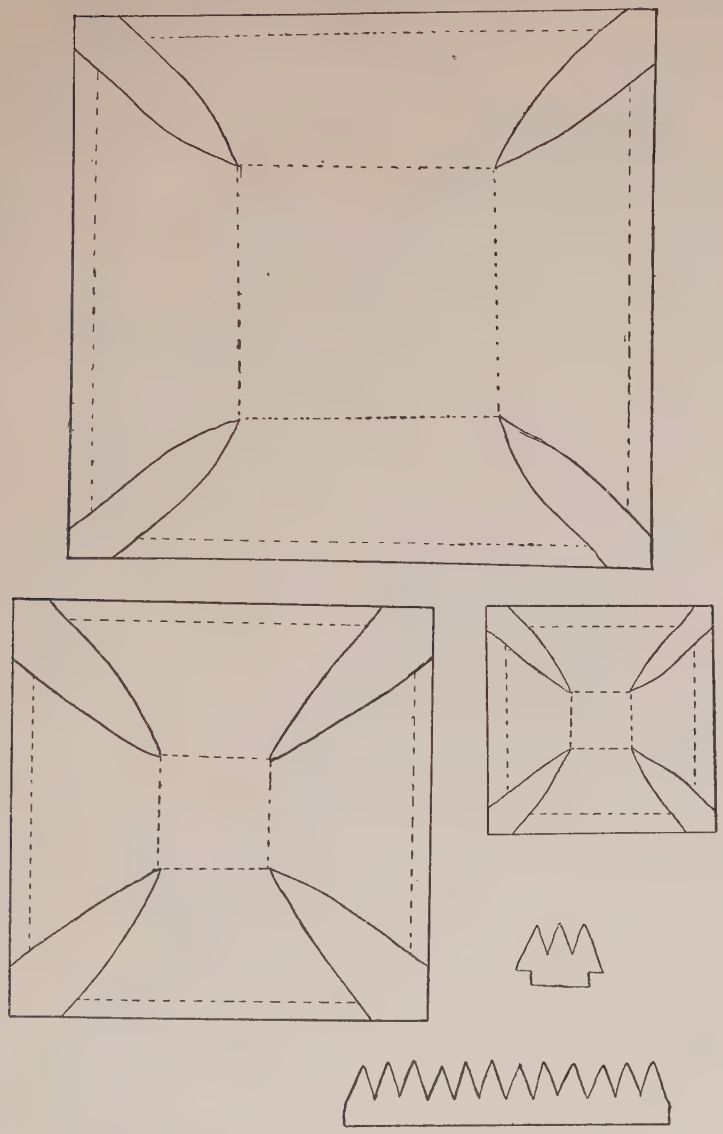


Figure 32. Patterns for Roof of Japanese Temple

Figure 33. Pattern for Walls of Japanese Temple

Figure 34. Pattern for Seat in Japanese Tea House

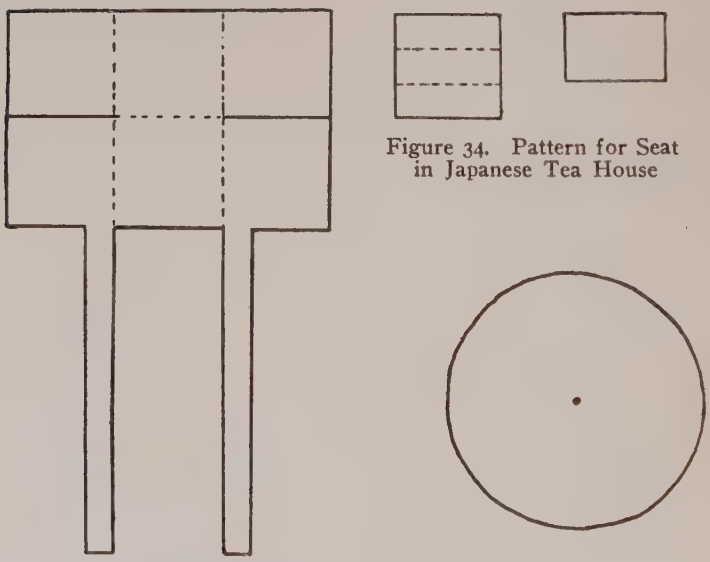


Figure 35. Pattern for Jinrickshaw

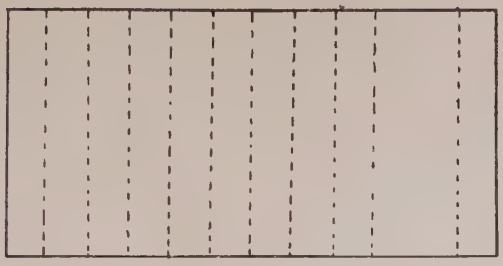


Figure 36. Pattern for Temple Steps

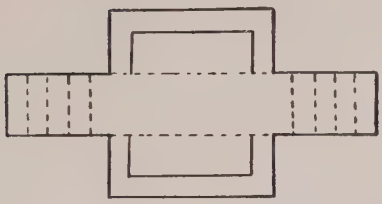


Figure 37. Pattern for Japanese Bridge

Figure 38. Pattern for Japanese Parasol

Figure 39. Pattern for Japanese Lantern

bright colored crêpe paper on the branches near the ends. This gives the appearance of flowers.

(d) Fan.

Fold pieces of colored paper over and over, each time in opposite directions. Paste the folds of one end together. The folds should be a quarter of an inch wide each time.

3. CHINESE

To make a Chinese house paste corrugated paper such as is used for packing on this house for the roof which looks very much like tiled roofs of China. Decoration cut from heavy paper and fastened to comb increases Chinese characteristics. A couple of openings made for windows and covered with paper also add to it. Good to use in Chinese scene in sand table.

4. AFRICAN

An African house may be made as follows: Take strip of paper about 2 inches by 8. Paste ends together, making cylinder. Take circle about 4 inches in diameter. Make cut from one side to center. Lap these edges and paste. This is roof. Fasten to house by strips pasted on inside. Paste raffia or straw or dried grass on for thatch.

5. HOLLAND

After carefully studying home and customs of Dutch in connection with some of their stories, allow the children to construct a sand table portraying their life. Special attention should be called to the strange position of Holland, which lies lower than the ocean and consequently requires dykes to keep the water out.

The dyke should be built to one side and bridged canals should be a background for the Dutch windmill. Place swimming ducks and Dutch boats on the canal. Nestle somewhere to one side the Dutch house surrounded by tulip beds artistically arranged and plenty of shade trees. Miniature Dutch figures brightly dressed will make the scene more real. Boys would likely delight in adding cows and sheep.

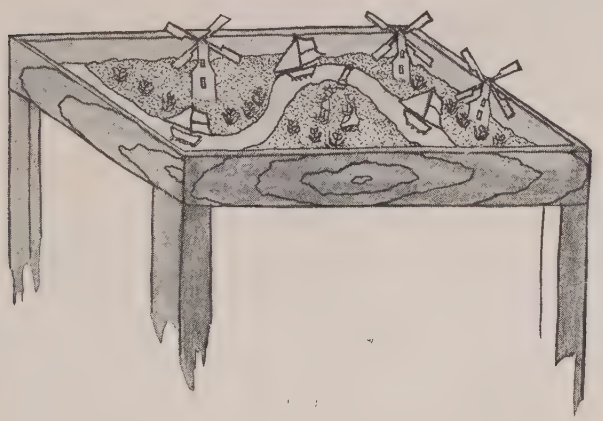


Figure 40. Sand Table Construction—Dutch Life

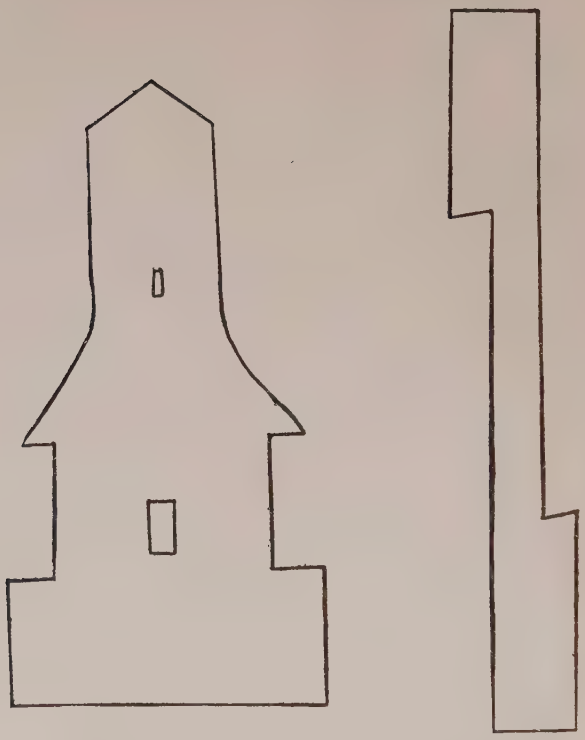
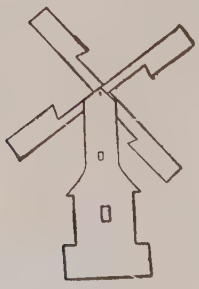


Figure 41. Pattern for Dutch Wind-mill



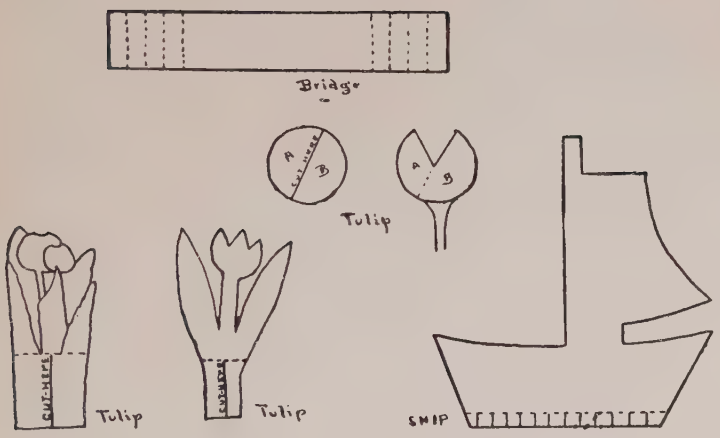


Figure 42. Group of Patterns for Dutch Sand Table

6. INDIAN

(a) Canoe.

Construction. Take a strip of paper five inches long and two inches wide. Fold on long diameter and cut like diagram.

(b) Paddle.

Cut free hand according to pattern.

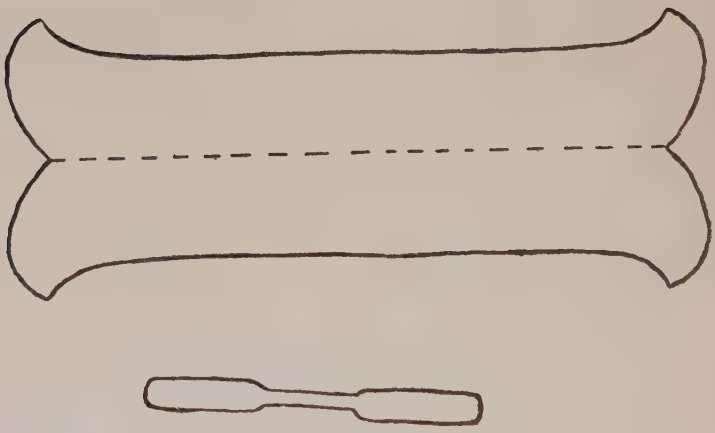


Figure 43. Pattern for Canoe

(c) Wigwam.

Take a half circle whose radius is three inches. Lace up holes, as indicated, with colored thread, forming wigwams. Fold on dotted lines for the opening in the wigwam.

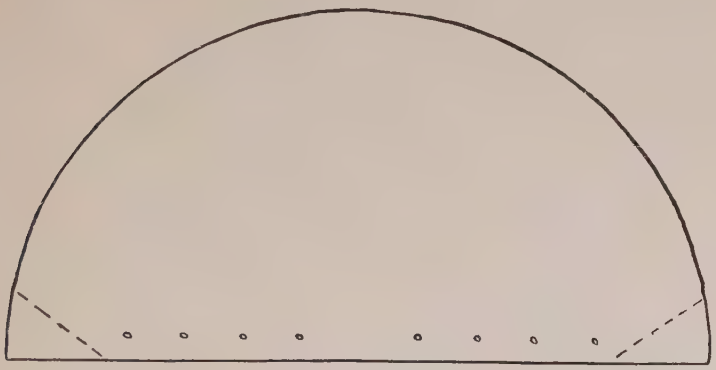


Figure 44. Pattern for Wigwam

(C) *Palestine*

(1) Oriental House.

Construction. Take an eight inch square and fold into sixteen. Cut on solid lines as indicated, also cut out door space. Fold rows of squares at the left and the right down to form the sides of the house. Do the same on the opposite sides, and paste.

Use paper four inches by two inches to make stair steps. Fold diameter. Fold into sixteen squares. Cut off one row of squares lengthwise. Fold ab and cd. Cut on solid lines. Fold loose squares by pairs over each other so that the right angle corners are formed. Paste to the side of the house.

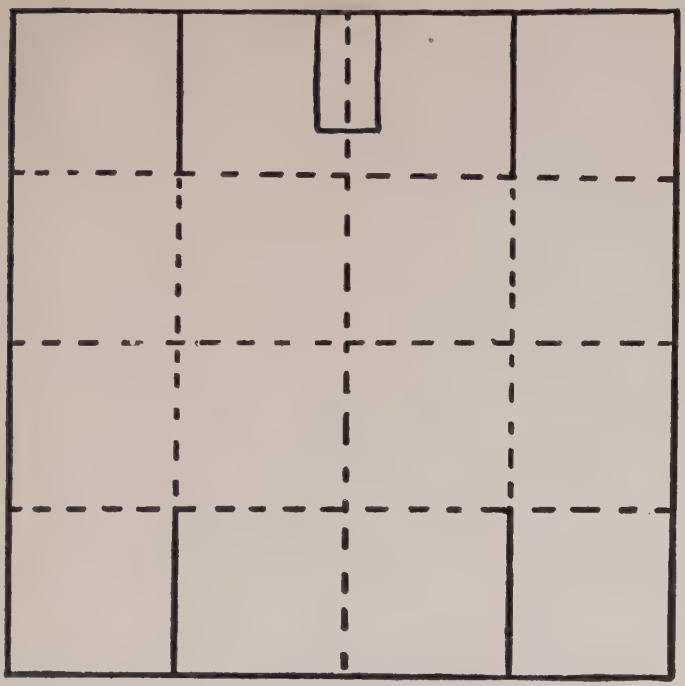


Figure 45. Pattern for Oriental House

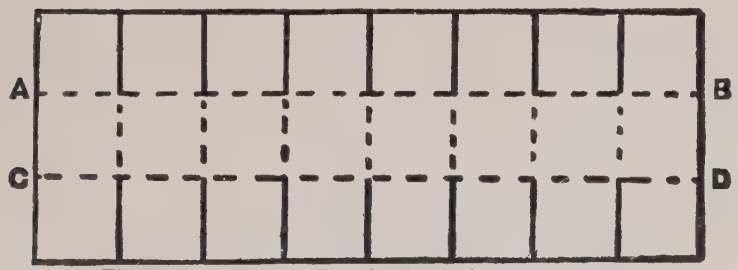
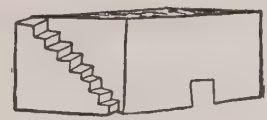


Figure 46. Pattern for Steps to Oriental House



(2) Tent.

Method. Fold into sixteen squares. Fold diagonal of corner squares, cut all solid lines. Fold on the middle lines left edge to right edge. Fold and paste square A to square B and C to D. A slit cut at one end at center and folded back makes the door. See that paste is dry before cutting.

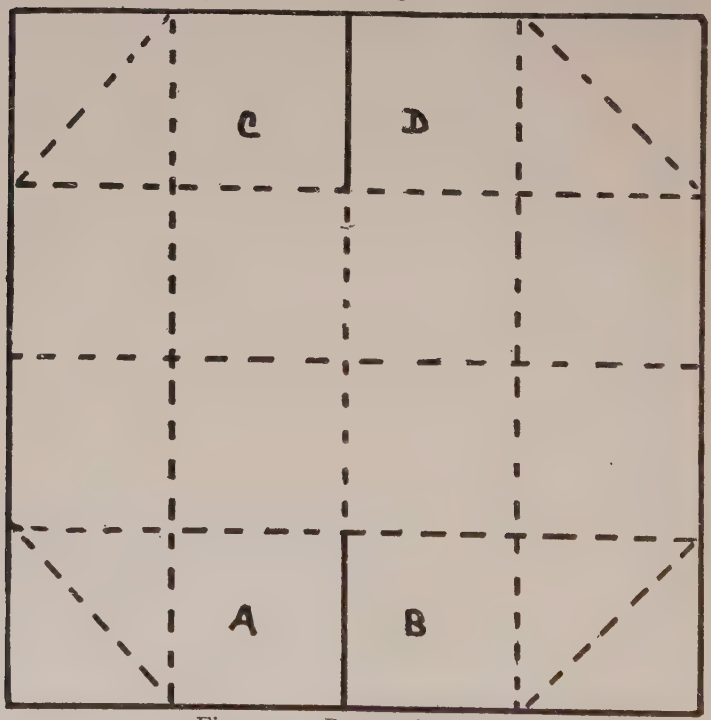
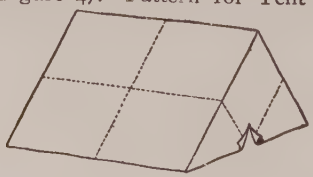


Figure 47. Pattern for Tent



(D) *Doll Construction Work*

(a) *Reception Room Furniture*

1. Rocking Chair.

Construction. Fold short diameter, then crease this square into sixteen squares. Cut on heavy lines so as to form square and rectangle. Cut square on heavy lines and paste into a box. Take rectangle B and crease short diameter and cut as indicated by heavy lines and paste on box so as to form back and arms. Fold diameter of square and cut rockers as indicated by heavy lines and paste on the inside of box that forms the seat.

2. Settee.

Construction. Cut off strip of squares a b. Cut other solid lines, fold and paste, so as to form an oblong box. To form the back, cut solid lines, fold the short diameter, cut on curved lines and paste to the box.

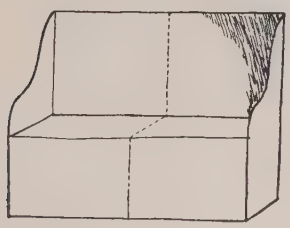


Figure 48. Settee

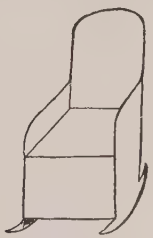


Figure 49.
Rocking Chair

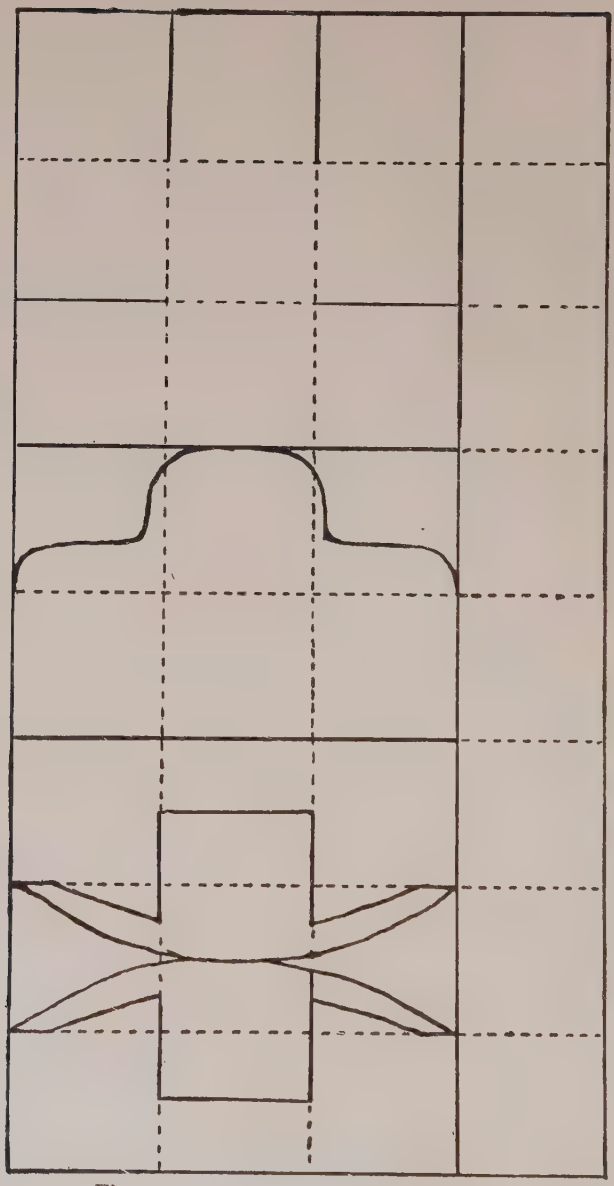


Figure 50. Pattern for Rocking Chair

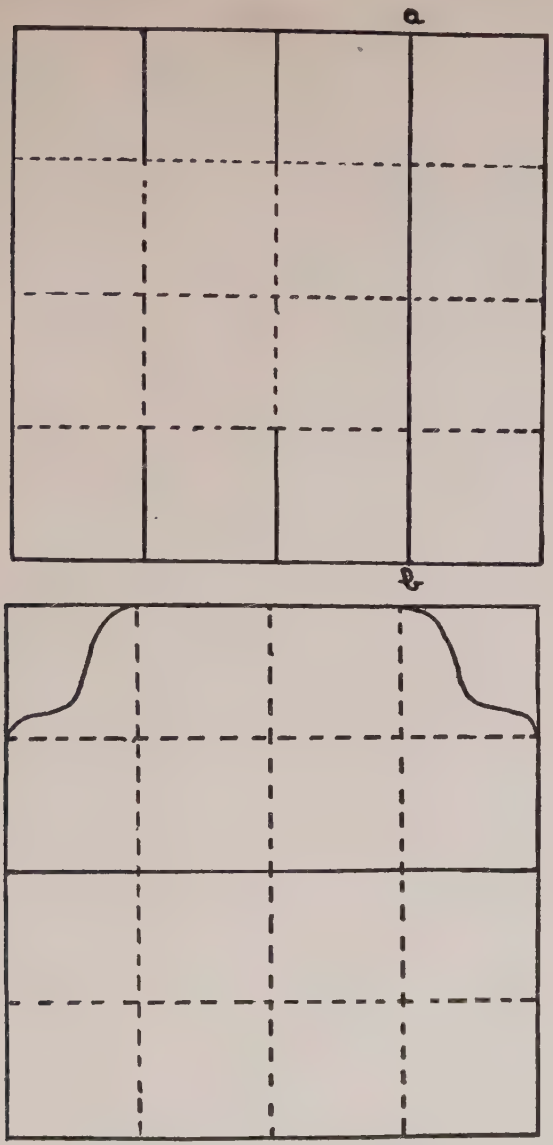


Figure 51. Pattern for Settee

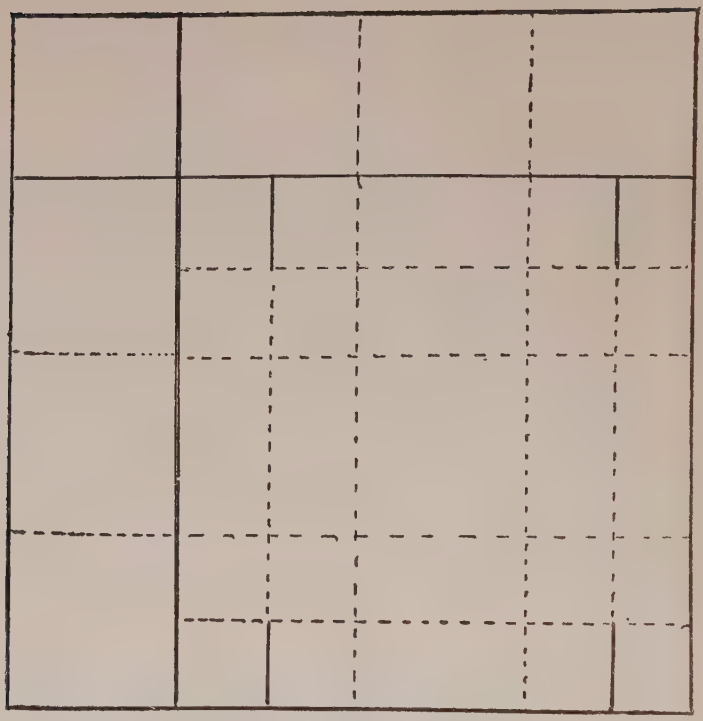
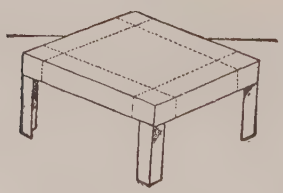


Figure 52. Pattern for Table



3. Table.

Method. Take paper eight inches square and fold into sixteen squares. Cut front and right side so as to make a square of nine squares. Fold the front edge to the first crease. Fold the back edge to the first crease. Unfold both folds and in like manner fold right over left edges. Cut on solid lines and paste making the table top. Cut strips the length of one and one-half squares, fold and paste to make the legs of the table.

(b) *Bedroom Furniture*

1. Bed.

Method. Take an eight inch square of paper and fold the sixteen squares. Fold front and back edges to first crease, making half squares. Cut on solid lines, fold sides to first crease and paste at ends. Make head-board by using an extra piece of paper two by two squares in size and foot-board one and one-half by two squares. Paste securely. Cut ornamental designs for head- and foot-board if desired. Use roll of paper made by pasting around pencil for pillow and a weaving mat for a quilt.

2. Dresser.

Method. Take a square of construction paper, fold the sixteen squares, cut on solid lines and form a box. Take another square of the same size, fold the sixteen squares and cut off the front row of squares. Cut on solid lines and fold. Cut ornamental back on back edge. Place the last box over the first so as to form the back of the dresser. An oval piece of tinfoil cut and pasted on the back provides for the mirror.

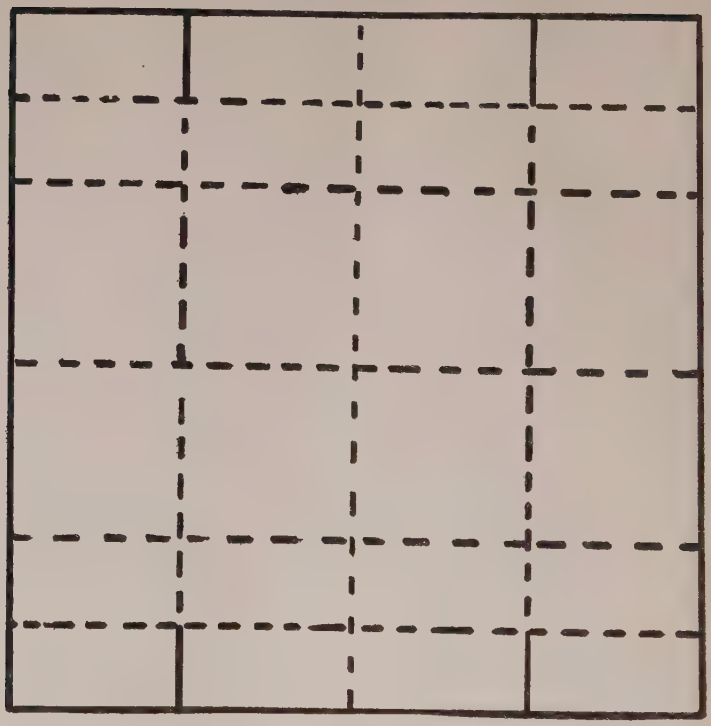
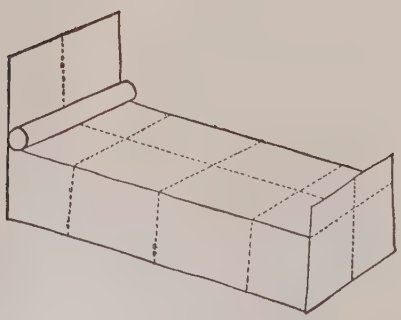


Figure 53. Pattern for Bed



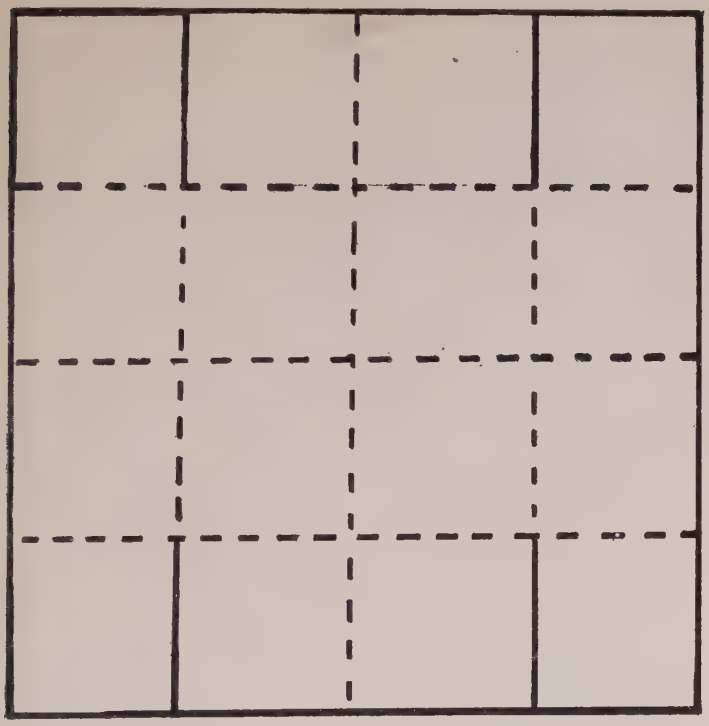
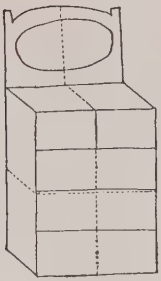


Figure 54. Pattern for Dresser



3. Cradle.

Construction. Fold sixteen squares and cut off one row of squares as indicated by heavy lines from which the head-board is cut. Take the rectangle and fold each edge to the next parallel, crease fold and cut as indicated by heavy lines. Fold and paste to form a box. Then paste on head-board. Fold line ab and cut rockers and paste.

Material. White construction paper four inches square.

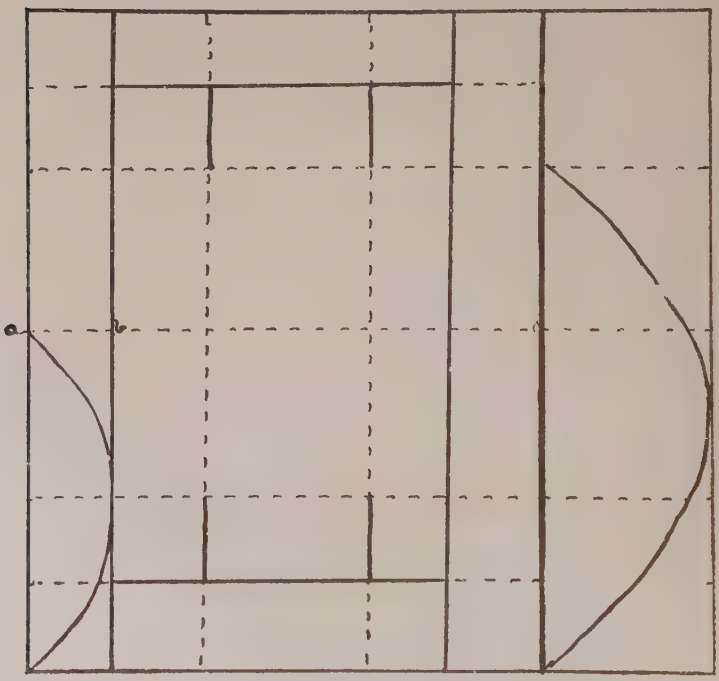


Figure 55. Pattern for Cradle

Figure 56. Furnished Bed Room

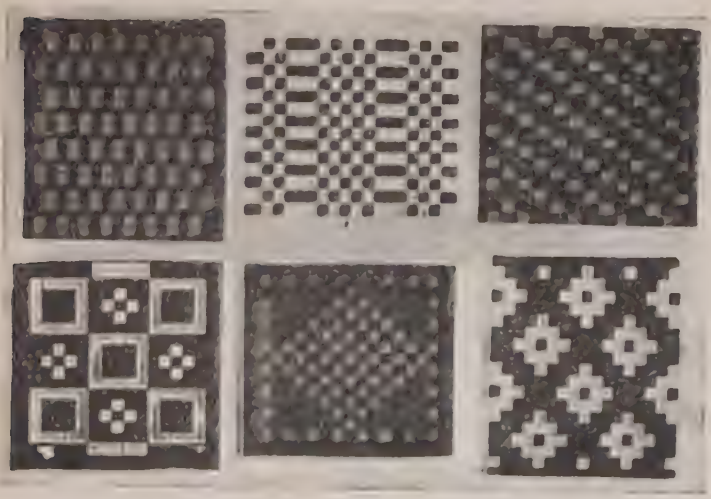
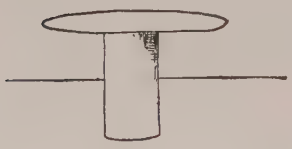


Figure 57. Paper Mats

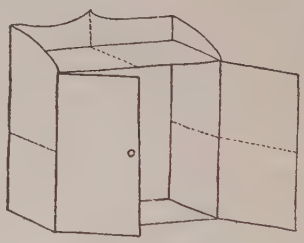
(c) *Dining Room Furniture*

1. China Closet.

Construction. Take two four inch squares folded into sixteen squares. Cut on heavy lines in diagram *a* and paste to form a box. In diagram *b* cut on heavy lines. Square marked "doors" are folded double. Paste one-half of these square inside of box, the other half forming the door. The strip of four squares at top of diagram is cut and pasted to back of box to form the board around the top.



Round Table



China Closet

2. Round Table.

Material. White construction paper four by eight inches.

Construction. Fold short diameter and then crease into sixteen squares. At one end crease one-half inch line ab. Cut on heavy lines, forming a square and oblong. Paste the oblong lapping one-half-inch, forming a cylinder with the top spreading so as to form a base for the round top. Take the square and fold its two diameters and trim the corners until top is round. Paste this on the base formed by the spreading of cylinder.

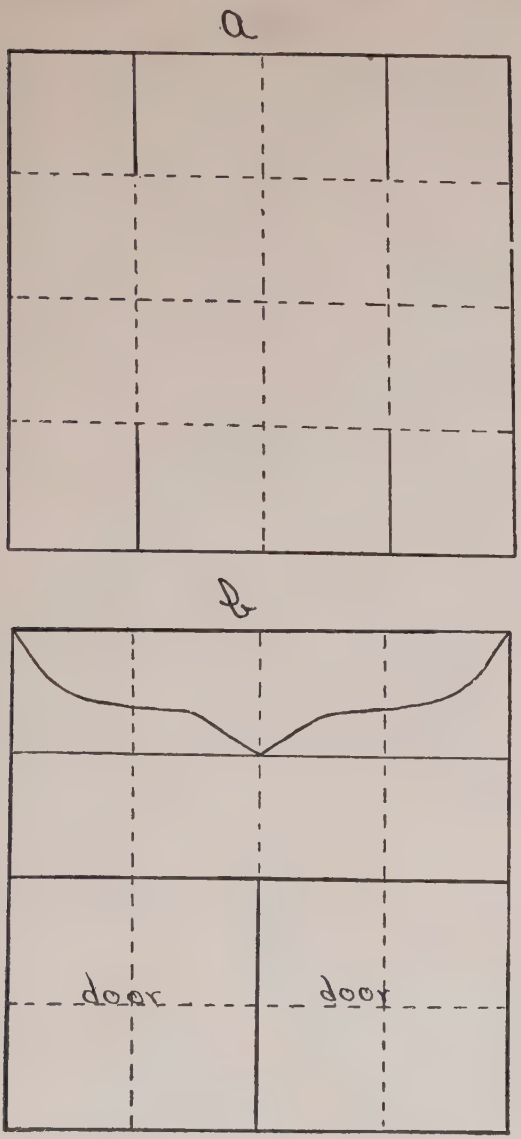


Figure 58. Pattern for China Closet

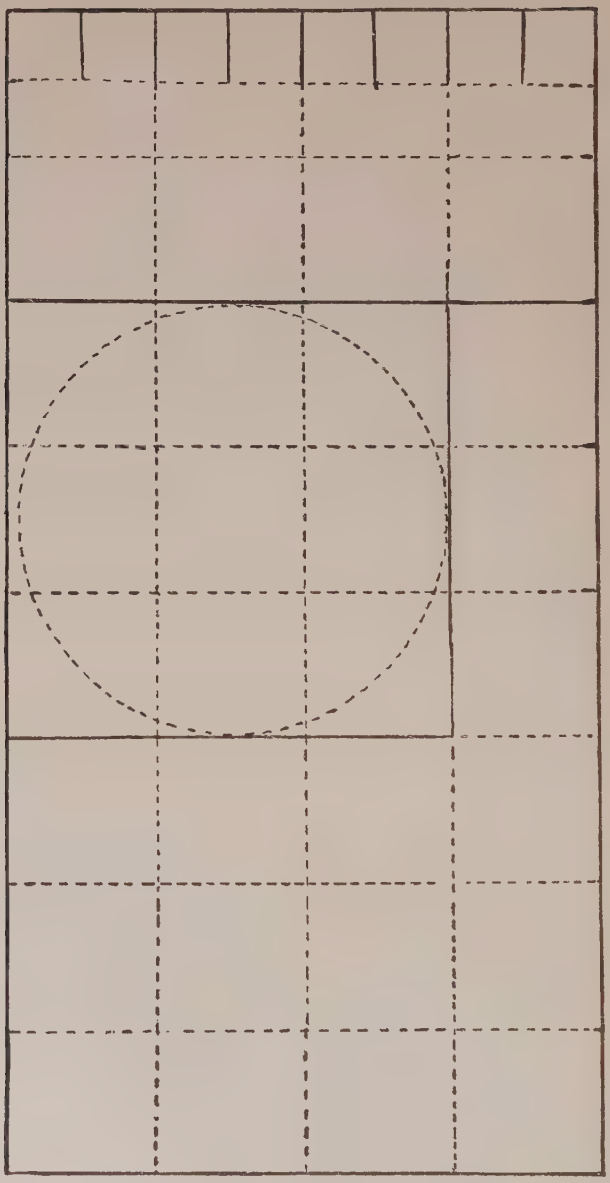


Figure 59. Pattern for Round Table

3. Chair.

Method. Use the sixteen squares from paper four inches square, cut off four squares at front, fold the right edge to the first crease, cut off the half squares at crease. Cut on solid lines. Make the back of the chair from square A, fold down the sides, front, back, and paste. Legs may be cut by cutting squares or triangulars from the four sides.

(d) *Kitchen Furniture.*

1. Kitchen Range.

A range may be made in same way as dresser by leaving squares at the top of back of range and folding down for a shelf. Cut out in suitable way to look like range. Cut a round hole in top of shelf. Insert pipe made from a piece of construction paper, made cylindrical by wrapping around a lead pencil. Put pipe through the hole. Doors, also lids, may be drawn or they may be cut out; for little children pieces of paper this size may be pasted on.

2. Kitchen Cabinet.

A kitchen cabinet may be made in same way by pasting half box of this kind around the shelf, making top of cabinet. Doors may be cut in. For the table top part a wider piece of paper may be pasted on.

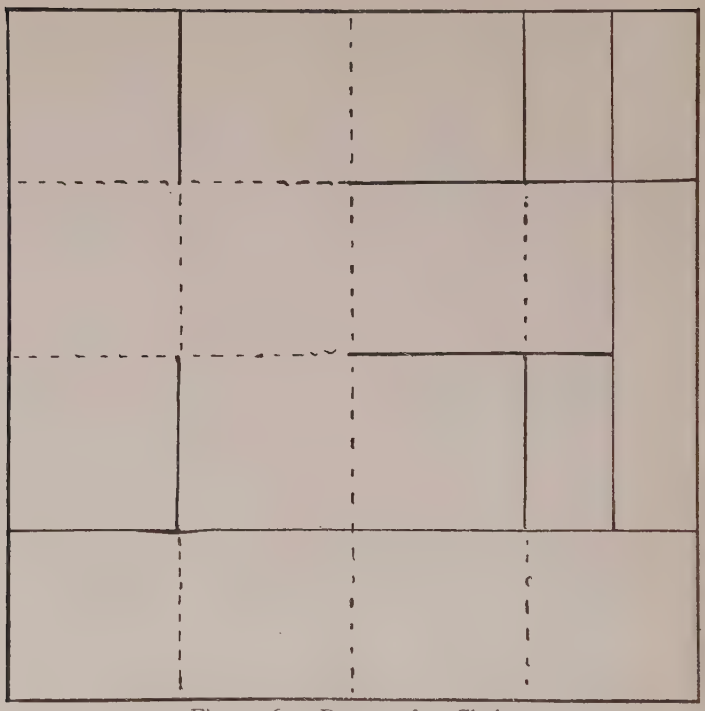
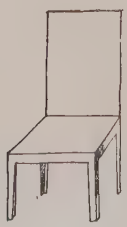


Figure 60. Pattern for Chair



10. CUTTING OUT PICTURES

Motivation. Cutting pictures from magazines furnishes an opportunity for original selection and at the same time furnishes pictures for posters, booklets, etc.

Method. Place into the hands of children catalogues, magazines and other pictures. Let each child choose what class of pictures he will cut out. It should not be expected that small children should be allowed to follow tedious lines. These pictures can be used to form a poster representing some Biblical story or truth.

Figure 61. Mounted Pictures

11. PICTURE MOUNTING

Motivation. The pictures should be selected on the theme of the lesson. Use this activity as a means of impressing the truth of the lesson story. Pictures not relating to the lesson may be used with a view of mounting and sending them to other children as gifts.

Method. Cut pictures from magazines and other sources as previously provided by the children. Use cardboard for mounting. Paste pictures. Allow as much choice as is possible to the children in selection of the pictures, positions, etc. Punch so as to provide a cord for hanging.

Material. Magazines, pictures, cardboard, colored cord and paste.

Figure 62. Mottoes

12. MOTTOES

Motivation. This form of expressional work is to be selected to follow any lesson in which a memory verse has been taught, or certain themes or proverbs given for committing. Making the motto gives a keen appreciation of the memory text.

Selected mottoes may be used to put in class rooms or made in view of sending to missionary churches. In some instances these mottoes may be presented to the children to beautify their own rooms. Special themes and proverbial sayings may be used instead of memory verses.

Method. Group work, letters of uniform size and pictures are cut out by the children. The teacher should prepare a suitable background, and each of the children place a letter upon the cardboard as directed by the teacher. A very beautiful motto can be made by taking scraps of wall paper and cutting the rectangle two inches larger each way than the motto is to be, fold from the back side a margin of one inch. This gives a picture frame appearance. Any colored paper may then be pasted on, making the background for the motto. Punch and tie colored cord for hanging.

Individual Work. For older children each should be given a motto to make. Allow them to choose texts, colors and arrangements as far as is possible.

Material. Cardboard, wall paper scraps, plain white or tinted paper, colored card, magazine or catalogue pictures, crayon and paste.

Paste Recipe. Take one cupful of flour, one quart of water, one tablespoon of alum, twenty drops of cloves. Make a paste of the flour and a portion of the water. Boil the water and alum together, add the paste. Boil about twenty minutes, stirring constantly. After boiling add the oil of cloves.

13. PICTURE FRAMES

Material. Wall paper 8 inches square, picture.

Method. Take a piece of wall paper 8 inches square and fold each corner to the center. Fold corner back to the outer edge. Color the corners which are turned back. Paste a picture in center.

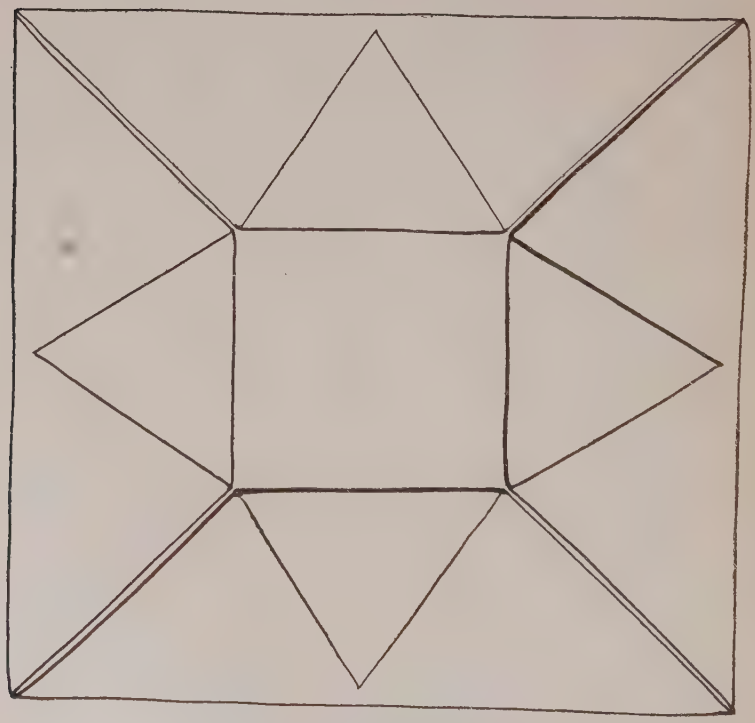


Figure 63. Paper Picture Frames

14. MAKING BOOKLETS

Motivation. The gathering of pictures, scraps of wall paper, etc., is in itself valuable in securing contact with the pupil. It is a first step in social service, especially when the children are told by the teacher the purpose of this collection of material. The highest motivation, however, is in holding clearly before the child the blessing coming from the work of their own hands in making some children, far away, happy. These booklets can be used as little gifts for home or foreign mission children. Pictures of American flowers, fruits, farming implements and other collections placed in the hands of foreign missionaries, will be valuable as a point of contact with children and parents.

Scrap Books. Use heavy wrapping paper or wall paper for back. Cut any suitable size. Use common white newspaper for filler. Cut from catalogues pictures of flowers, fruits, farming implements and other educational pictures, and paste; punch and tie with colored cord or ribbon. It is better to put collections of flowers and fruits in separate booklets. Allow the children as much initiative as possible in choice and arrangement of the pictures.

Material. Catalogues of fruits, flowers and cardboard, wall paper, colored cord or ribbon.

Bible Note Book. Cut sheets of white paper any size desirable, fold and provide cover made of heavy paper or light weight cardboard. Punch and tie with

ribbon or cord. Select suitable one cent size Bible pictures and paste at top of page so as to provide space for a story of the picture, or suitable motto from the Bible. These pictures should be selected by the teachers previously, based on the lesson theme, in the course of study. The children may be given a bunch of these pictures to select the one pertaining to the lesson.

15. PAPER FANS

Material. Wall paper—Clip.

Method. Use the border of pretty wall paper—size of paper 24 by 8 inches. Fold one fold upon another—1 inch wide and fasten with paper clip at the bottom.

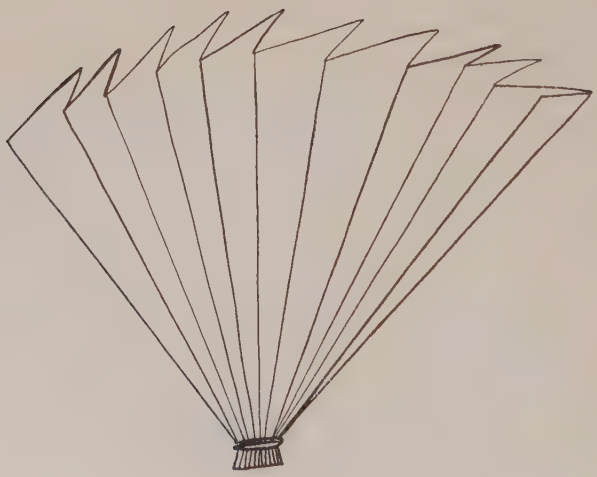


Figure 64. Folded Paper Fan

Picture Paper Dolls

From magazines secure colored paper doll cut-outs. Paste on heavy paper or cloth and cut out. Pack in box and label "Paper Dolls." Use for gifts to Orphan Homes.

16. FREE HAND PAPER DOLLS

Cut dolls from cream manila paper and clothes from a light weight paper. Designs can be drawn on with colors. The coat also is good in illustrating lesson of Samuel by coloring coat in oriental way.

These dolls also can be dressed to represent any foreign people in missionary lessons. May be used on sand table.

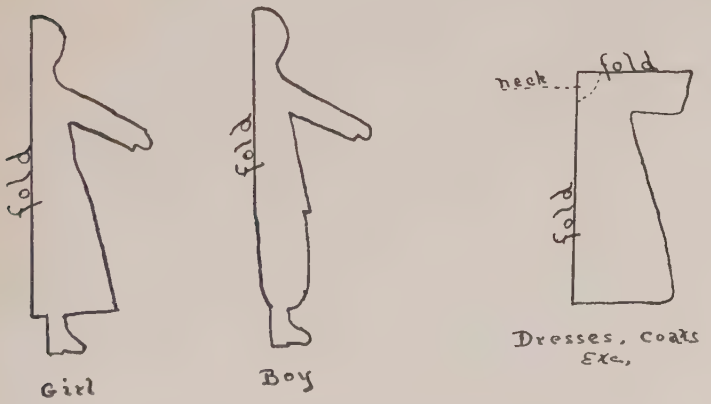


Figure 65. Pattern for Paper Dolls

17. DRESSING DOLLS

Secure small celluloid dolls and have children dress them. If practical allow them to make cradle with complete furnishings. Place doll in cradle. Pack in a suitable box and send to children in Orphans' Home.

18. MY "THANK-YOU" BASKET

Draw a basket on a poster and have children write the things they are thankful for on the poster.

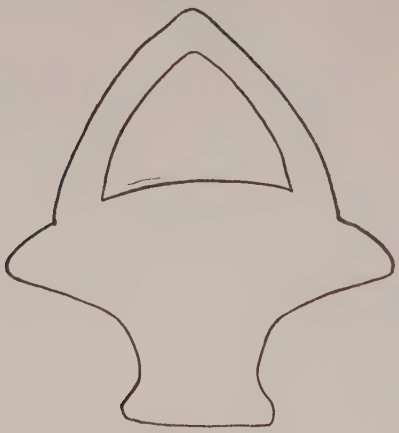


Figure 66.
My "Thank-You" Basket

19. WEAVING

Mats, bookmarks, rugs and table covers.

Motivation. Weaving requires the use of many colors. This is a valuable exercise for teaching children harmony of colors. It will be helpful to the children to appreciate and remember what colors har-

monize by asking them what colors are seen on the flowers of a certain plant or the blossom of a certain tree. Impress upon them that this is God's combination of colors and that this guide can be relied upon. Also call attention to the fact that all colors harmonize with snow. This will give them the appreciation of white harmonizing with any color. This esthetic teaching is most helpful in the appreciation of nature.

Besides this motive, miniature mats, rugs and table covers may be constructed to be used in the doll houses with beautiful effect. Plate mats made of heavy paper are useful as gifts to Country Homes, Orphan Homes and other Benevolent Institutions.

Method. For foundation, four inches. Take a square. Fold diameter. Mark off one-fourth in spaces at right angles, cut from diameter on marked lines, leaving one-half inch margin. For weavers cut strips one-half inch wide by four inches long. Weave according to designs shown in patterns.

20. BOX GARDENS

Motivation. Teach a lesson on God's gift of sunshine and rain. The box gardens grow when placed in the sun and when kept well watered. When placed in the dark and poorly watered the contrast is very striking. This affords a good opportunity for teaching helpfulness by having the class responsible for keeping the garden well watered. Bulbs thus planted provide an opportunity for service for the children by allowing them to care for them and when blooming

present them to the sick. The egg-shell garden gives intensified interest because of the personal care and its rare beauty while growing.

Planting Box Gardens. Arrange two shallow boxes the same size. Fill both with sand or sawdust. Have the children plant both boxes alike with some large seeds, such as corn and beans. Let the children decide which they will place in the sunshine and water and which they will place in the dark. Keep the one box well watered and in the sunshine and the other continually in the dark. Begin observation when seeds begin to come up and continue until the contrast is striking.

Planting Bulbs. Bulbs can be secured from any seed store. Plant in boxes or flower pots. Have the children care for them collectively as long as is possible and then distribute to each child for further care and presentation to a shut-in.

Egg-Shell Garden. The children should be requested to bring a half egg-shell from home. Each child should be allowed to fill his own egg-shell with cotton and hide away some flax or mustard seed in his own little garden. After moistening the cotton well, the egg-shell gardens can be placed in a box of sand. If further watering and sunshine are needed children should feel the responsibility of their attention.

Junior and Intermediate

1. MAP DRAWING

Motivation. To present clear and definite ideas of Bible events. Nothing is more helpful in studying Bible History than for the child to see the geographical positions of the events. Map Drawing has an accentuated value, when the pupil draws the outline map *with his own hand*, and locates all the places relating to the lesson. Bible geography is most helpful when studied in connection with Bible History and Bibliography.

Method. Provide suitable drawing paper and other drawing equipment for each member of the class. Make clear your purpose to represent geographically the country and places where the events of the lesson happened. Require only outline maps. Never add more to the outline than the places referred to in the lesson or story. Lines representing journeys of Bible characters give the child a fine conception of the itinerary. Where there are successive journeys, the journey lines become confusing. In such cases a map should be drawn for each period or epoch.

The following maps drawn by the pupil will prove helpful when related to the lesson:

Abraham's Journey to Canaan and Sojourn

An outline map of the Old Testament World will show the entire sphere of his journey.

Figure 67. Outline Map of Old Testament World

The following key will serve to help the pupil to draw an outline map with sufficient accurateness to give him an appreciation of the physical environment. Take any unit of measurement and let it represent the Mediterranean Sea. Draw a rectangle four units from left to right and three units wide. In the lower left hand corner should project the northern arms of the Red Sea, in the lower right hand corner the Persian Gulf, in the upper right hand corner a projection of the Caspian Sea. On the northern border of the middle of the map project the Mediterranean Sea, two-thirds of a unit from the border at the northern coast and one-half unit at the southern coast. From the lower side of the Mediterranean Sea, one-fourth unit to the right, draw the Dead Sea with the Jordan River extending north one-half unit. Draw the Tigris and Euphrates rivers from the Persian Gulf extending northwest nearly across the map, and the Nile River running northward into the Mediterranean Sea.

Moses Leading Israel from Bondage to Canaan

This outline map should include Egypt, Sinai, and Canaan. The teacher should note the following geographical relations on the map of the Sinai Peninsula, area three by four. Egypt and Sinai occupy three-fourths of the area from south to north. The top of the Dead Sea is on the center of the upper side of the third square to the right. Note its relation to the horizontal coast line of the Mediterranean Sea.

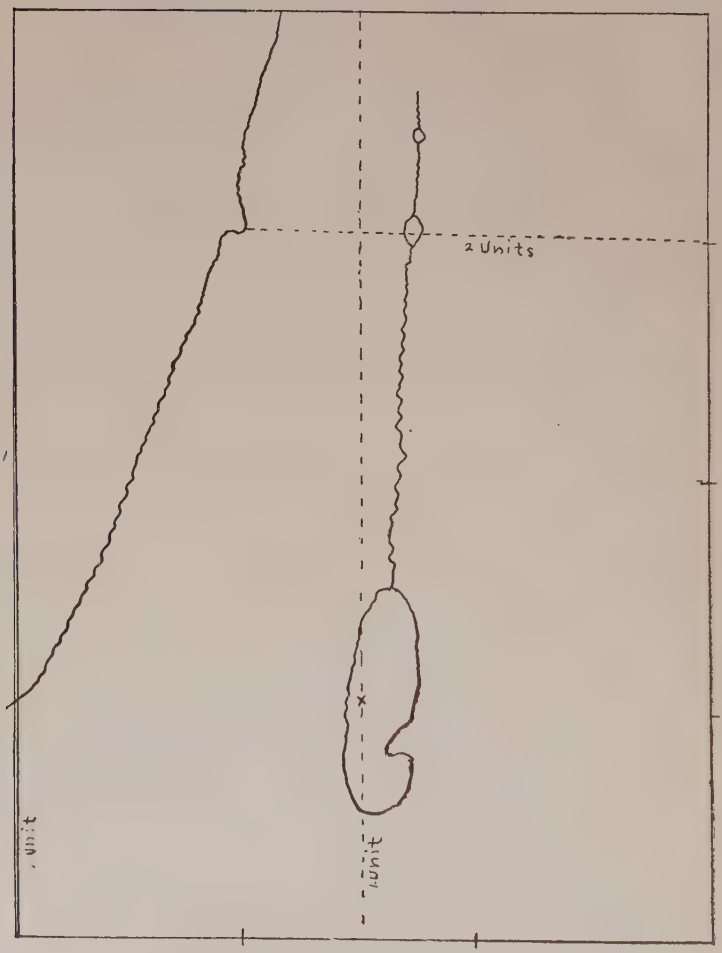


Figure 68. Outline Map of Palestine

Settlement of the Tribes in Canaan

Draw an outline map of Canaan, using the following key: Take any unit of measurement and let that unit represent the length of the Dead Sea. At a point (a) in lower left hand corner, having a suitable margin, draw one unit vertically to (b). From the point (a) draw a line to the right three units up four units, to left one and three quarter units. A curved line broken slightly at a distance of one unit from upper line and extending to point (b) will be the Mediterranean Sea coast. From the center of the bottom line measure up one unit. This point will be the center of the Dead Sea. Draw the Dead Sea one unit long, slanting slightly from a perpendicular, having the lower end to the left and the upper end to the right side of the central vertical line. From the third point on the up line measure two units to the left. This line will bisect the Sea of Galilee; slightly to the left of the middle vertical line draw the Jordan river downward to the Dead Sea and upward through a small lake, at the middle of the point, two-thirds of a unit long. Locate the twelve tribes by sketching roughly dotted boundary lines marking the divisions.

The Journeys of Jesus

Draw separate maps for each of the periods of the Life of Christ. Use outline map of Canaan and draw boundaries representing Judea, Samaria, and Galilee.

Locate places and represent journeys by dotted or colored lines.

Missionary Journeys of Paul

Trace Paul in his three Missionary Journeys and journey to Rome, using separate outline maps for each journey.

Maps of Mission Countries

The teacher can tie up a definite interest in Missionaries by locating geographically certain Mission fields.

2. HISTORICAL GEOGRAPHY MAP

Motivation. Historical geography consists of noting both places and historical events on a map. The placing of events at the definite place of their happening makes the event more real. This method provides a correlation of time and space and aids the pupil in remembering the event. The incidents in journeys of Abram, Moses and Saul are quite well adapted to this method of expression.

Method. Have the pupils draw an ordinary outline map of the country where the events of the lesson occurred and trace the historical movement by lines drawn from place to place. At the place of any definite event numbers can be placed and on the margin a statement of the event can be made represented by the same number. If the events are not too numerous at the same place, they may be carefully written on the map. The outline journeys should be kept prominent and the historical dates in small type or script.

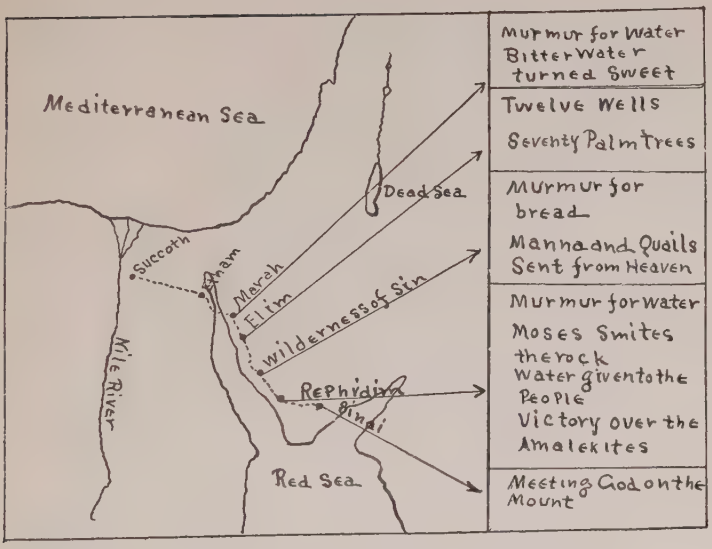


Figure 69. Historical Geography Map of Journey from Egypt

3. RELIEF MAPS

Motivation. The natural impulse of motivation, imagination, curiosity and play furnish the appeal. The purpose of the relief map is to bring out clearly the physical features of the land of Bible incidents. As the children fashion the hills, mountains, coasts, plains, roads, rivers and lakes and locate cities and towns, Bible study will be vivified with an interesting reality. The geographical setting of many Bible incidents will clothe them with new interests and beauty.

Material. Pulp made from old newspapers, glue, pebbles, water colors or blue paper, window pane or cardboard.

Method. Relief maps can be made with sand, pulp or clay. Pulp is usually considered most practical, as the maps harden so as to be preserved indefinitely and also will take color readily. Pulp can be purchased in sheets or more practically can be made from porous newspapers. Crayon or diluted dyes may be used for coloring. The map may be made on wooden trays, a piece of glass or on cardboard. If on cardboard the map will adhere and can be preserved. If made on wooden trays or glass the map should be removed and mounted on cardboard and glued.

When the map of Palestine is made the surface representing the Mediterranean Sea is reënforced with several thicknesses of cardboard so as to allow for the depression of the Jordan Valley and Dead Sea below sea level. Put the pulp on rather wet and dry if necessary with a sponge while molding.

Figure 70.
Relief Map of Palestine

Recipe for Making Paper Pulp. Take the most porous newspaper, tear into very small pieces and soak in boiling hot water for 18 to 24 hours, reduce to a pulp by working with the hands or stirring and beating. When reduced to a pulp pour off water or strain through porous cloth. Paste, to which has been added powdered alum in proportion of one teaspoonful to a pint of paste stirred into the pulp, will add to its cohesive qualities.

4. THE USE OF DIAGRAMS

Motivation. Diagrams to represent strictly Old and New Testament historical facts is a most effective method of unifying the lesson and securing definite interest. This visual method of seeing relations and expressing with the hand certain geographical positions and historical incidents contributes much toward securing a systematized knowledge of events.

Week of Creation	
First Day	
Second Day	
Third Day	
Fourth Day	
Fifth Day	
Sixth Day	
Seventh Day	

Figure 71. Diagram—Week of Creation

(a) Creation Week.

A simple diagram showing in brief what was created on each day of the creation week should be suggested to the pupil. A form similar to the above will aid the pupil to condense the events of creation week.

(b) Construction of the Ark.

Let the teacher suggest a form for the diagram and ark, the children to fill in the data secured from the Bible.

THE ARK

Material	Dimension	Plan	Content	Reference

Figure 72. Diagram—Construction of Ark

(c) Camp Life of Israel.

In studying the relation of the Twelve Tribes in camp life, have the pupil represent each of the tribes by squares placed together according to order of the scriptural record. Have the pupil write in each square the name and the number of each tribe.

(d) Order of March.

Represent the order of forward march through the wilderness with rectangles representing in order the tribes and priestly families as recorded in the Bible with the names of each tribe in the rectangles. Separate each of the four camps and priestly classes by drawing heavy lines across the diagram.

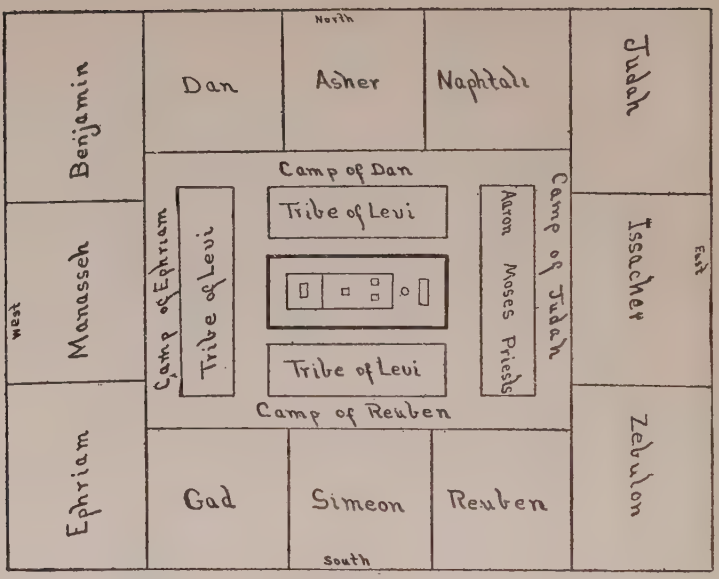


Figure 73. Diagram—Camp Life of Israel

(e) Tabernacle.

Represent by diagram the ground plan of Tabernacle, including outer court. Give the dimensions and indicate positions of the furniture of the Tabernacle and the altar in the court.

(f) Construction of Tabernacle and Furniture.

Have the pupil fill out in the blank spaces the dimensions, material, purpose, contents and scripture reference of the various parts and furniture of the tabernacle. If the teacher finds this difficult for the pupil to find, the column of reference should be provided them.

Construction
of
Tabernacle and Furniture

Name	Dimension	Material	Purpose	Contents	Reference
Court of Tabernacle					
Tabernacle					
Ark of Covenant					
Table of Shewbread					
Golden Candlestick					
Altar of Incense					
Altar of Burnt Offering					
Laver					

Figure 74. Diagram—Construction of Tabernacle and Furniture

(g) Survey of the Old Testament History.

To give the children a connected history of Bible characters and events, have them draw a diagram as above. Space may represent approximate periods of time. It may be necessary for the teacher to give some suggestions to the pupils and review with them these Bible characters.

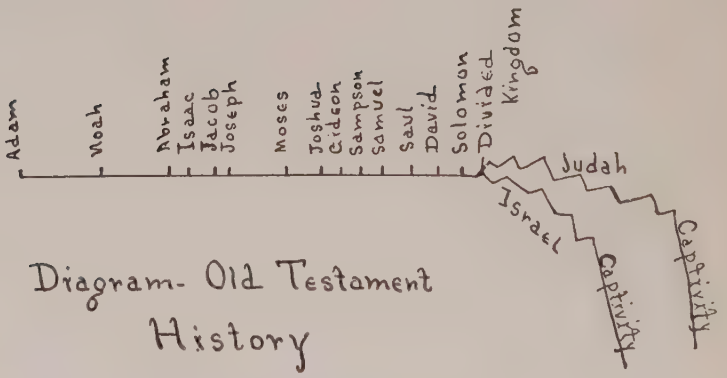


Figure 75.
Diagram—Through the Ages—Old Testament History

5. OUTLINES

Motivation. The visual method of outlines serves to systematize Bible incidents. This, being a method of both impression and expression, serves in a most helpful way to clinch Bible truths. Principal events thus logically arranged give to the pupil a connected chronology that otherwise could not be easily obtained.

Biographical Events. In Old Testament History the lives of Abraham, Isaac, Jacob, Joseph, Moses, Joshua, Gideon, Sampson, Samuel, Saul, David and Solomon should be outlined by the pupil. In the New Testament the principal events of Jesus, Peter and Paul should find a place in the outlines. Pictures representing these Bible events pasted in the notebook at the place in the outlines where the event is mentioned helps to clinch these events and makes the notebook more attractive and helpful. Such pictures may be secured in miniature size from sources noted in references in Chapter III, "The Use of Pictures in Religious Education." Pupils should select suitable scripture texts and write them below the pictures.

6. NOTE BOOK WORK

Motivation and Method. The motivation of written work is very similar to that of Diagrams and Outlines. It furnishes an opportunity for expression of original thoughts and arrangement.

Bible and Mission Events. A valuable form of expressional work is note book work, containing written studies of Bible and Missionary lessons. Stories written by the pupil briefly telling the stories in written form of Bible incidents lead them into an appreciation of the Bible.

Biographies. Biographies of Bible characters written in brief form give a helpful exercise. The chronology of events should be strictly observed.

Stories of Missionary Heroes and Church Leaders. After a study of some Missionary, or his life, or of some church leader, have the pupil write the story in his own style.

Memory Verses. It will be a great aid to the pupil in learning memory verses to write them in note books. See that proper spacing and paragraphing is made so that each verse will stand out clearly. These memory verses may be illustrated by suitable drawings of pictures.

Favorite Hymns. Favorite hymns for children may be written and illustrated. Allow the children privilege of selecting pictures from magazines and other sources to illustrate the thought of the hymns. Drawings may be made by the pupil to illustrate instead of selected pictures.

7. SEWING AND CROCHETING

Motivation. Simple garments and wash cloths furnish an opportunity for social service to follow lessons on themes of helpfulness. These may be either made and given to children in Orphans' Homes or sold at the bazaar for benevolent purposes.

(a) Washcloths.

Crocheted or knitted loosely, using white cotton yarn. Size, 10 by 10 inches.

(b) Baby Blankets.

Made of two thicknesses white outing flannel stitched together at edges and quilted in about 10 or 12 inch squares; size, 36 inches square.

(c) Rugs.

To be used as bath mats. Braiding or crocheting washable rags of stable colors (blue and white or other similar light colors). Oblong oval shape. 15 by 24 inches would be practical.

(d) Apron for Senior Girls.

One and a half yards of materials—linen or unbleached muslin. Length of apron one and a half yards and eighteen inches wide. Piece apron at dotted lines. Finish edges and neck in blanket stitch with harmonizing or contrasting thread. The flowers in the spray of embroidery are made like blanket stitch by sticking from center ring to outer ring. Center is filled

with French knots. The Lazy Daisy stitch is used to make the leaves and outline stitch for stems. Flowers could be appliqué.

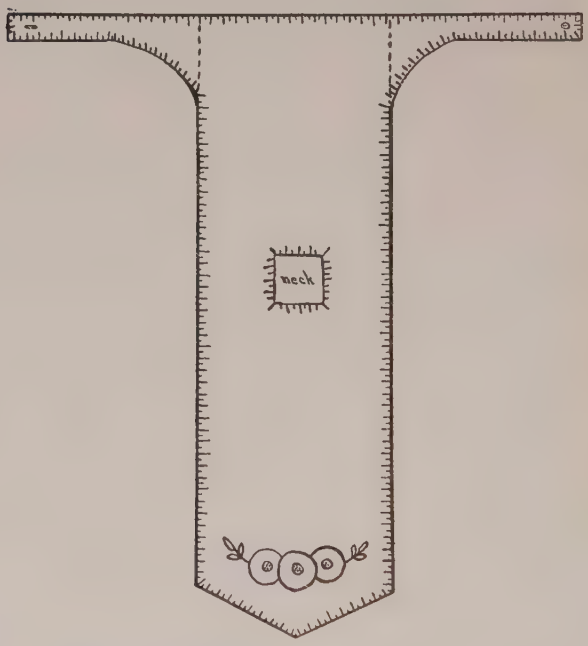


Figure 76. Pattern for Apron for Senior Girls

(e) Gingham Apron.

The material is 27 inches square after a three-inch hem has been measured off. Gather the apron, to suit, on the belt. Hem may be put in with any cross-stitch design. Checked gingham is necessary.

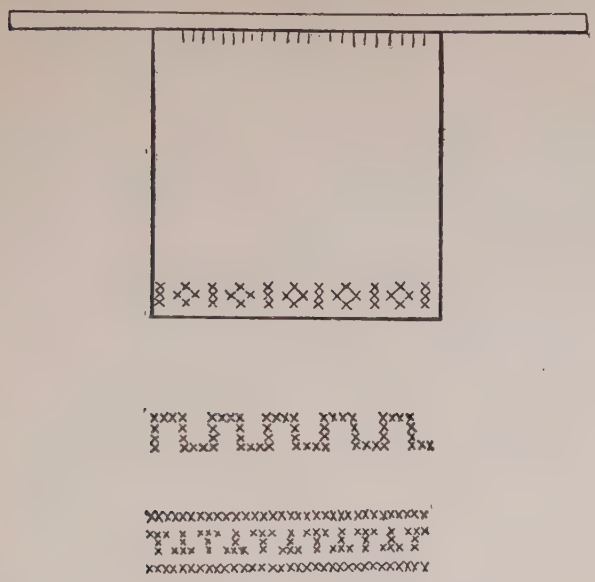


Figure 77. Pattern for Gingham Apron

(f) Collar and Cuff Set.

Any material or color may be used. Hems are put in with running stitch. Lazy Daisy and French knots

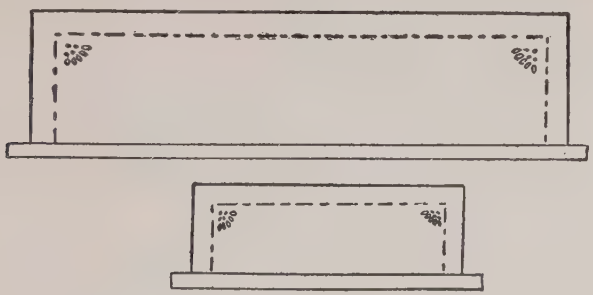


Figure 78.
Pattern for Collar and Cuff Set

are used for the bit of embroidery. Pretty shades of wool or silk floss may be used.

(g) Little Girl's Apron.

May be made from unbleached muslin or Indian-head linen in white or colors. Yellow ducks are put on with blanket stitch in black for pockets. Hem and neck opening are blanket stitched in black.

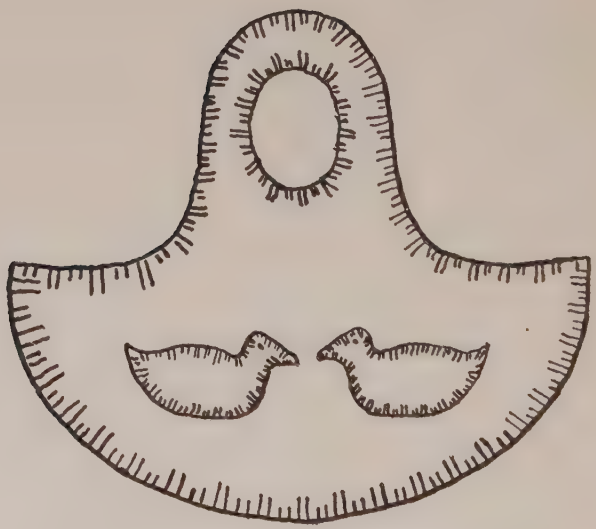


Figure 79. Pattern for Little Girl's Apron

8. WOOD OR CARDBOARD CONSTRUCTION WORK

Material. Thin boards or heavy cardboard, brass brads, sandpaper and varnish.

Motivation. The varied animals that can be constructed from thin boards or heavy cardboard give a rare opportunity to motivate social service for Intermediate boys and girls. Animals are always appreciated by little children and will make suitable gifts to children of Orphans' Homes or for children of Mission lands. This expression should grow out of a story on some missionary theme.

Method. From patterns given outline the parts of animals and use scroll saw for cutting thin boards and a sharp knife or scissors for cutting cardboard. Join with brass brads. Sandpaper the wooden parts and varnish.

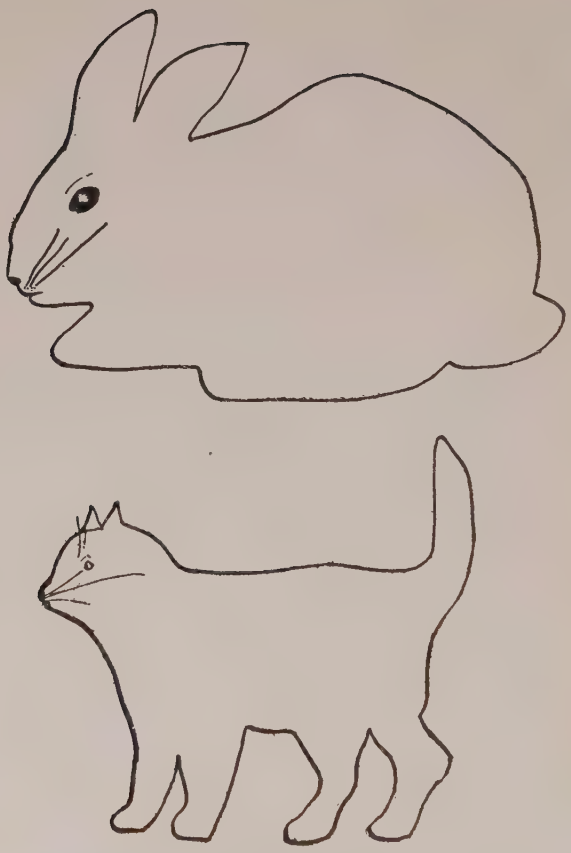
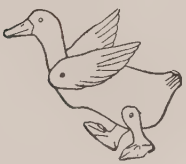


Figure 80. Patterns for Toy Rabbit and Cat

Figure 81. Pattern for Toy Parrot

Figure 82. Pattern for Sunbonnet Baby

Figure 83. Pattern for Toy Duck



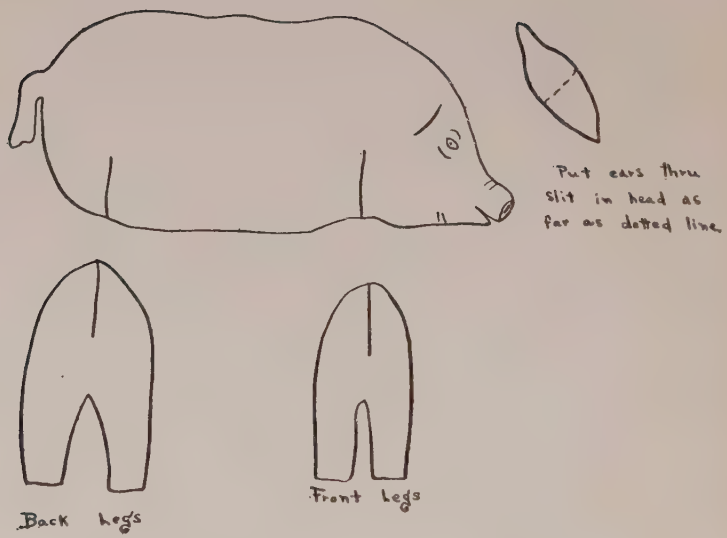


Figure 84. Pattern for Toy Pig

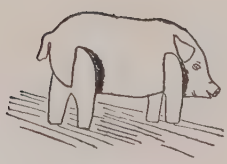


Figure 85. Pattern for Toy Squirrel

9. MAKING GIFTS

Motivation. To create interest in others and to cultivate the natural impulse of desiring to share, gift making as an activity becomes a strong motive. Many children retain too long the natural instinct of selfishness. Gift making presents a real opportunity to give the children right ideas of sharing. The instinct of sharing motivates this activity and hence it will be pursued with unusual interest. The teacher should make it definite to whom the gifts are to be given. Some of the stronger appeals are making gifts for Hospitals, Orphans' Homes, Children of Mission Lands, Aid Societies, Children of Mountain Districts and many others of local interests. These activities are more strongly motivated when preceded by lessons on sharing or on various mission themes.

Methods of Construction

(a) Puzzles.

Cut from magazines pictures having educational value and paste on cardboard, then cut the picture into irregular pieces. The pieces should not be too small and should have irregular shapes. Pictures of animals drawn on this cardboard, and sawed out and cut into irregular shapes with a scroll saw, make interesting and durable puzzles.

(b) Nut Sunshine Gifts.

Write a cheery message on a piece of paper and

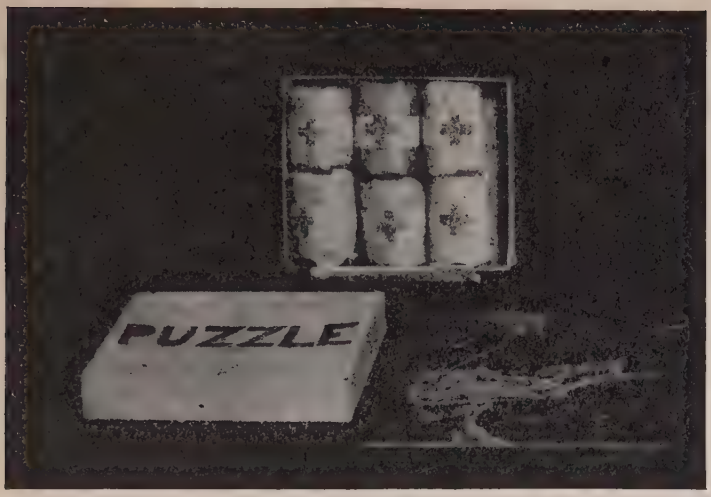


Figure 86. Red Cross Bandages and Puzzle

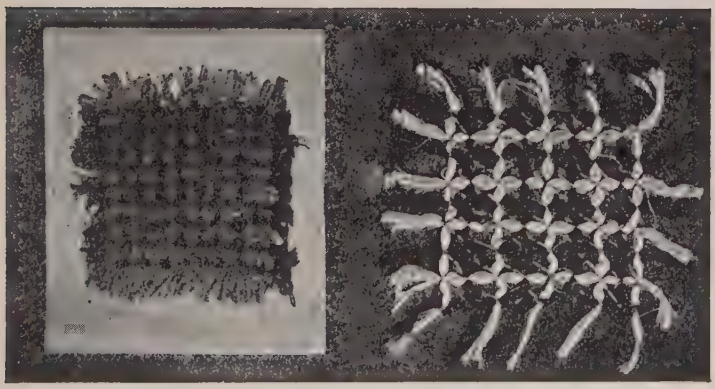


Figure 87. Hot Dish Mats

place in a peanut, or English walnut shell, paste the shell together so as to have as natural appearance as possible.

(c) Pincushion.

Use small salve jar, japalac dark brown or other suitable color, make a puff of silk and stuff with cotton. Paste into the jar.

Figure 88. Flower Vase

(d) Flower Pots and Vases.

Melt the tops from tin cans and japalac in any desirable color. Designs from wall paper may be pasted on. In the same way tall glass jars may be made into pretty vases.

(e) Post Card Work Baskets.

Motivation. A set of ten post cards of some mission field or of Bible land scenes furnish an opportunity for intensifying interest in missions and Bible study. The sets of cards are given to the boys and girls after the story has been told. The value of this exercise is to clinch the story just told. The arrangement of the set so as to correspond with the lesson story is also helpful to impress the truth presented. The construction of these baskets may also be motivated as gifts for Orphans' and Old Folks' Homes.

Methods. Ten souvenir post cards are needed. They should be doubled for each of the four sides and the bottom made by placing two cards side by side. Cut the cards for the sides 4½ inches at bottom and 5½ inches at top, rounding the sides, as shown in

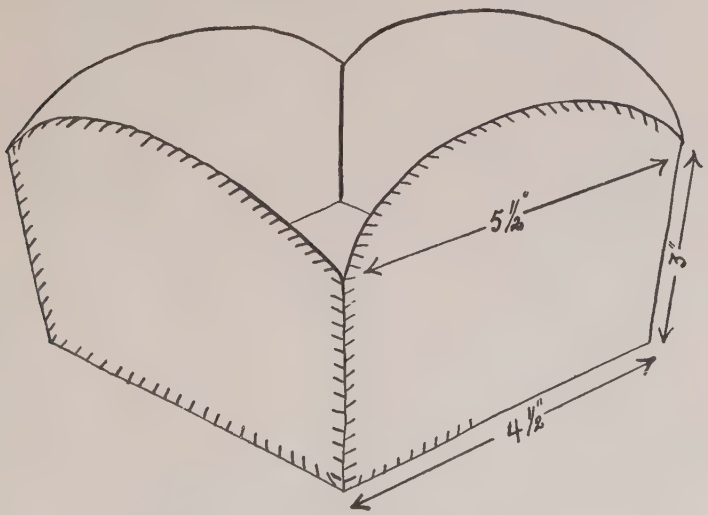


Figure 89. Post Card Basket

drawing. They are then sewed together into a basket, as shown in the accompanying figure.

Material. Secure sets of souvenir post cards on various subjects such as American scenes, scenes of Jerusalem, Bethlehem and other Bible or mission scenes. Colored yarn or heavy embroidery thread, colors to harmonize with color of cards.

(f) Hot Dish Mats.

Wrap any kind of twine or heavy thread on frames. If two colors are used wind in alternate notches. Wind until the desired thickness is secured. Tie the crosses diagonally both ways. Cut out of frames, thus forming the fringe.

(g) Hot Mat Frames.

Take thin laths 1½ inches wide and 11 inches long. Cut 9 notches in each piece on one side for the thread and notch two pieces for holding together, as indicated in the accompanying diagram. These can be made by junior boys and have a good motive in supplying the need of these frames for the girls to make hot plate mats.

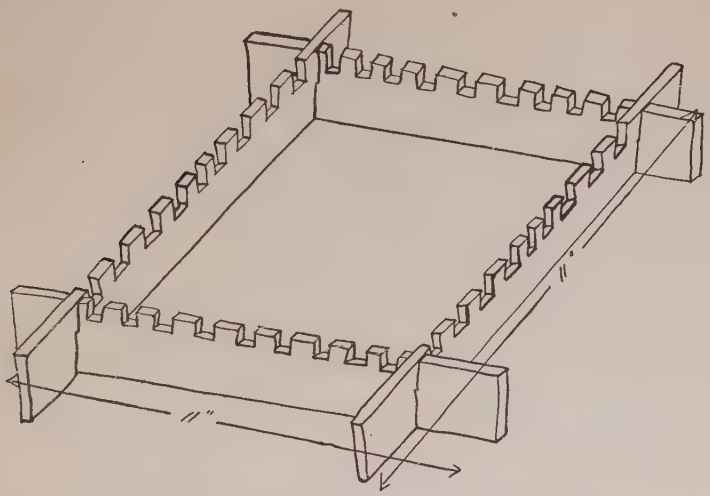


Figure 90. Hot Dish Mat Frame

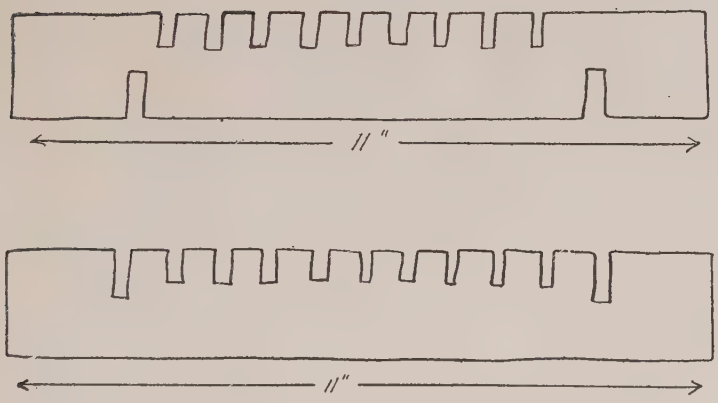


Figure 91. Pattern for Hot Dish Mat Frame

(h) Browny Sock Dolls.

Take a man's sock and cut out as shown in pattern. Work the face as indicated in pattern and sew to the body. Work the body with bright thread so as to resemble a coat with buttons. Cut the legs round so as to resemble booties. Take the toe of the sock for the cap and work, making a tassel. Draw the head slightly together at the top and sew on cap so only the face is shown. Stuff with cotton batting, excelsior or sawdust.

Material. Men's socks, cotton batting, excelsior, bright colored thread.

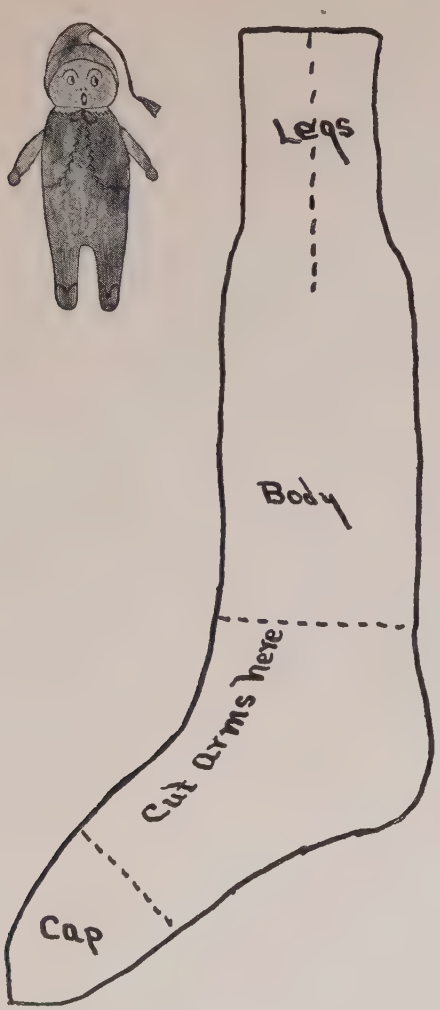


Figure 92. Pattern for Browny Sock Doll

Figure 93. Group of Simple Weave Baskets

10. SIMPLE BASKETRY

Motivation. Basket making for intermediates is most fascinating. Care must be taken that proper motivation is used. Perhaps the most striking motive is through the idea of social service. Offering baskets can be made for churches. Also a basket sale at the Bazaar may be planned for the benefit of some definite missionary or benevolent cause.

(a) The Web Weave.

Material. Any of the following material may be used, Reed, Willow, Honeysuckle and Bamboo.

(b) Mats.

Method. Use seven spokes of the heavier material 14 to 16 inches long. Use weaver of the smaller material. At the center of four of the long spokes cut a slit and insert three of the long spokes, making a cross, Insert the short spoke for the odd number. Then use the weaver and push it down beside the three spokes and in front of the four, behind the next four, in front of the next four and behind the three. Then bind the weaver in front of the same three, back of the four, in front of the next four, back of the next four and in front of the three. Continue this until the weaver shows twice all the way around. Separate carefully each spoke and weave under one and over one until you come to the end of the weaver. Pass this end behind a spoke. This separation must be done with care so as to give strength and beauty. To

start a new weaver cross the new weaver behind the same spoke where the old weaver ended. Hold these ends in place until you have woven once around. Continue in this way until you have left from 3 to 6 inches (according to taste) of the spokes on each side of the mat. To form the border soak the spokes (10 to 15 minutes) until they bend easily. Sharpen each spoke and bring it in front of the next spoke to the left and push it down beside the second spoke, making the border even. Beauty of every edge depends upon its evenness. When the border is made it should be soaked so as to readily bend into perfect shape.

(c) Baskets.

Construction. Use 8 spokes, 18 to 20 inches long, and one spoke, 10 or 11 inches long, of the heavier material. Begin the basket in the same way as the mat and weave until the diameter is from 2 to 4 inches. Moisten the spokes and bend up each one as the weaver passes it, drawing the weaver gradually tighter and tighter. This gradually curves up the spokes and makes a bowl shape. Weave from left to right, holding the right side of the basket toward you. See that the sides curve symmetrically. Continue the weave until you are ready for the border. For an open border leave about 4 inches. For a closed border, about 6 inches. If an open border is desired make in the same way as in the mat. If a closed border is desired begin with any spoke as number 1. Bring it behind the second, using space under it for the insertion of a slate pencil. Then take the second spoke and the third.

Proceed in the same way until all of the ends are on the outside of the basket. Then begin with any spoke and bring it in front of two spokes and behind the next one. Repeat until all the ends are on the inside of the basket.

(d) Samoan Weave.

Material. Choice of long pine needles, rushes, grass straw, raffia or cord.

Construction. Soak the material about one hour. Take a large needle, thread with raffia or heavy thread. Take a bunch of pine needles or grass the size of a lead pencil. Hold this in the left hand, draw through the fingers into a coil back to the center until the coil is firm. The raffia is brought from the center over both coils. Bring needle forward under the wrapping of the last coil. Continue in this way until the desired size for the bottom of the basket is woven. Then build up the sides in the same way. Be careful that the spiral weave is evenly spaced. Keep coil uniform size by continually adding new pine needles.

To make an oblong basket take a bunch of pine needles as above and wrap with raffia or cord, forming a spiral about four inches long. Turn the bunch of needles and sew as above.

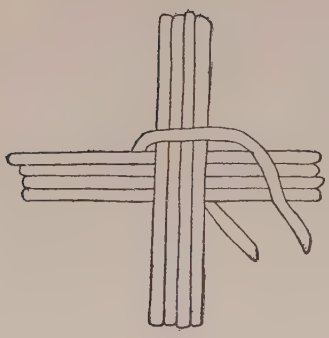


Figure 94.
Weave—Starting Weave

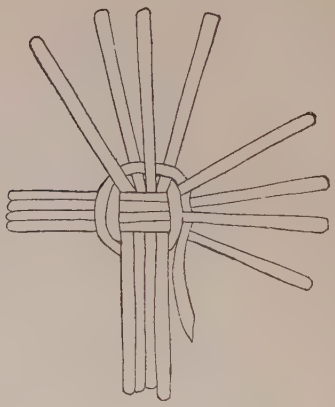


Figure 95.
Web Weave—Dividing into Single Spokes

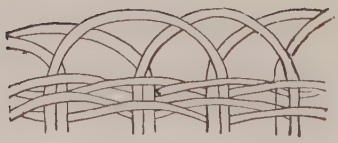


Figure 96.
Web Weave—Open Border

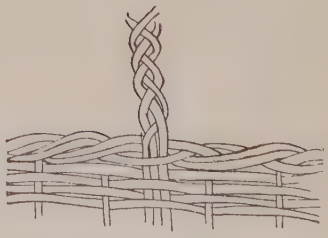


Figure 97.
Web Weave—Closed Border with Handle Inserted

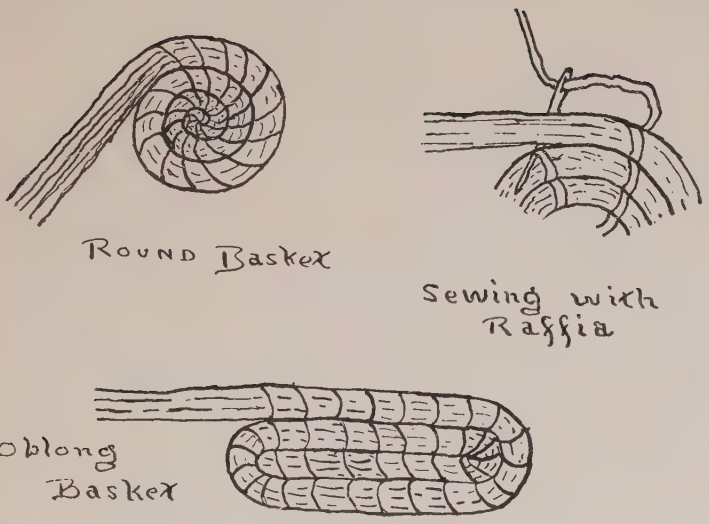


Figure 98. Samoan Weave

11. ARTIFICIAL FLOWERS

Motivation. Intermediate girls will delight in this form of expression as social service. These flowers may be used as gifts to hospitals and for church decorations. The esthetic nature is cultivated, causing a greater appreciation for the beautiful.

Material. Dennison's Crêpe paper, varied tints. Wire 8 to 10 inches long. Paste.

General Directions for Making Flowers.[1] The very best possible way to make paper flowers is to copy them direct from real ones. Use two,—one to study complete, the other to take apart. Paste the flower parts to cardboard and cut out. After they have dried up, you will still have the correct patterns. If you cannot obtain fresh flowers, trace the patterns here given on tissue paper, then paste the tracing to cardboard. This avoids destroying the book.

Use the original pattern *each* time in cutting, otherwise the parts become larger and larger. Stretch the crêpe slightly before cutting. Cut as many thicknesses of the paper as you can at once, cutting with the grain unless otherwise stated.

To make double petals, if the flowers are small, paste two strips of the crêpe together, then cut petals; or, if flowers are large, cut the petals out first, then paste together. Always apply the paste by drawing the brush with the grain of crêpe and not across it.

[1] Art and Decoration in Crêpe and Tissue Paper, Dennison Manufacturing Company.

Paste lightly all over, press heavily and shape the petals while still moist.

Wind the stems with a double strip of crêpe about ½-inch wide. Paste this strip at the base of the flower, then, holding the stem between the thumb and forefinger of the right hand, twirl it round and round. With the left hand guide the paper, slanting it down and stretching so that it will wrap the stem smoothly.

Use straight, covered wire for veining petals and leaves, cutting the pieces a bit longer than the petals and leaves themselves. Apply glue or paste with a broad brush to a number of wires at one time, holding them by the end as flatly as possible. Place one wire through the center of each petal and leaf, allowing it to extend beyond the base.

(a) Tulips.

For the center use one central wire padded and surrounded by fine yellow fringe. Cut petals from nature or pattern. Stretch center of petals between the thumbs and fore-finger to give a cup shape. Six single petals are placed around the fringe, three being placed around first, then the other three, so as to fill the open spaces. Wrap thread around the lower part of the petals and tie. Wrap the wire stem with green paper and paste on leaves opposite on the stem.

(b) Roses.

Cut petals according to patterns. Curl the top edges by rolling over pencil. Stretch center of petals between the thumb and forefinger to give cup shape. Roll one petal into a cornucopia shape around the

wire for center. Then place the second petal around it, and each succeeding petal overlapping the last. Wrap and tie the lower end of the petals with a string. Cut a calyx-like pattern and place around the petals. Paste paper for the stem around the calyx and wind the wire for the stem, inserting leaves.

(c) Poppy.

Make centers of green and black crêpe. Attach a ball of crêpe to a wire and cover with a smooth piece of crêpe paper and surround with finely slashed fringe. Cut petals according to pattern, pucker the edge in and stretch the center out to form a bowl shape. Arrange four petals on the stem around the center and tie. Cut leaf according to pattern, wind the stem, inserting leaves.

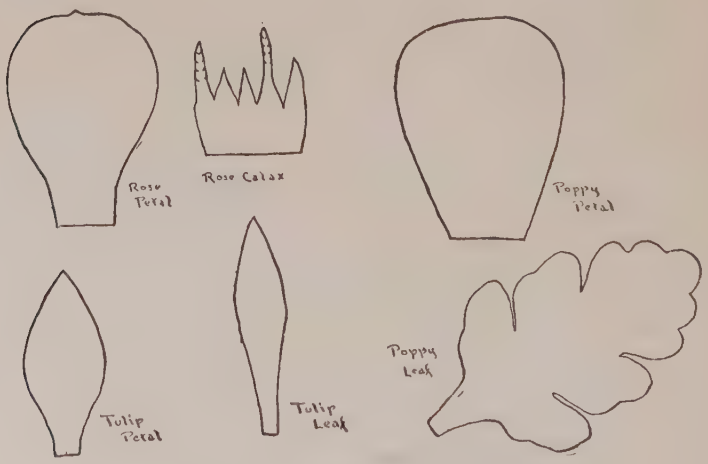


Figure 99. Patterns for Artificial Flowers

12. SCROLL OF LAW

Take white paper about 3 by 10 inches and write ten commandments and other scripture verses. Roll from both ends on a lead pencil. Read from this as the people did in Bible times.

13. TABLES OF STONE

Take heavy cardboard, size about 20 by 20 inches. Fold double, forming two tables. Round the top to represent two tables of stone. Print on these the ten commandments. The first four on one and the last six on the other.

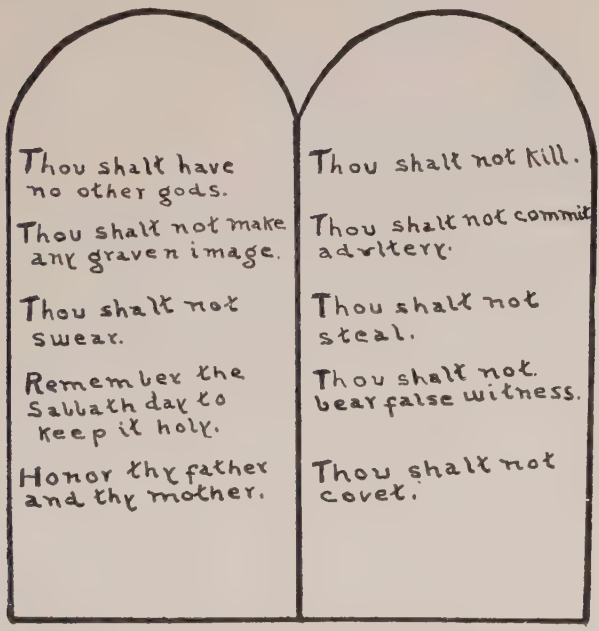

Thou shalt have no other gods.
Thou shalt not make any graven image.
Thou shalt not swear.
Remember the Sabbath day to keep it holy.
Honor thy father and thy mother.
Thou shalt not Kill.
Thou shalt not commit adultery.
Thou shalt not steal.
Thou shalt not bear false witness.
Thou shalt not covet.

Figure 100. Tables of Stone

14. MENDING BIBLES AND HYMN BOOKS

Material. Transparent adhesive paper, passe partout, eraser and glue.

Method. Take a worn Bible or hymn book and erase all pencil marks. Arrange the loose leaves in order. If some pages are missing use one badly worn book to supply the missing pages. Use narrow strip of adhesive paper to mend torn leaves. For mending covers use passe partout to cover worn places. Securely glue the loose covers and allow sufficient time to dry before handling.

15. MAKING BANDAGES

Motivation. To be used for "First Aid" in local communities or sent to hospitals. Used also at Foreign Mission stations.

Method. Secure clean worn sheets and other white cotton goods. Tear in strips of varied widths from 1 to 4 inches and lengths of 4 to 6 feet. Roll firmly and wrap with paper. A red cross pasted on the covered roll is very suggestive. Pack in boxes.

16. GATHERING MATERIAL

Material will be needed much of which can be secured by the children. The following are suggestive sources:

From Homes. Children will be able to secure pictures and magazines for booklets and mottoes. Sunday

School papers and cards for scrap bags, worn sheets for bandages, worn towels for wash cloths, worn socks for making dolls, wall paper for picture frames. Souvenir post cards for sewing baskets, colored strings for tying booklets, colored paper for mottoes and construction work, remnants of cloth for quilt squares.

From Stores. Cardboard boxes for puzzles, thin wooden boxes for scroll saw work. Sample clothing books for quilt squares, colored twine and strings for binding booklets.

From Printing Houses. Tinted paper scraps for construction work, decoration work and paper weaving and scrap books. Cardboard scraps for booklet covers.

From Field and Woods. Material for baskets, such as willows, rushes, grass.

BOOKS FOR REFERENCE

Johnson—Coping Saw Work
Littlefield—Handwork in the Sunday School
Munkers—Primary Method in the Church School
Palen and Henderson—What and How
Sanford—The Art Crafts for Beginners
Tinsley—Practical and Artistic Basketry
Trybon and Keller—Correlated Handwork
Wardle—Handwork in Religious Education

Chapter VI

EXPRESSION THROUGH PLAY

1. *Educational Values.*

"The world of play is the real world of the child." Play and play companions give him nearly all his experience, and in his play he has formed nearly all his habits. The training the child gets in the Sunday School is largely in learning what is right and what is wrong, but making these truths live in their activities is quite another thing. The play life of the child is the thing that rivets these principles into the child's life, to become later basic principles upon which he will make his destiny.

It must not be forgotten that the early environments and activities of the child form habits which are repeated unconsciously in later years of life. The president of one of our largest State normal schools confessed his inability to correct grammatical errors which were formed in his early years in play and association with untrained parents and children of his companionship.

The child in the school room, or in the home, is constantly under the dictatorship of some one. On the playground he has a chance for self-direction; he is a free agent and asserts himself in leadership. If his social conduct is guarded by his teacher, these qualities of leadership on the playground are the same that we

will see in him as a successful manager of a big business or in church activities in his mature life.

Perhaps the greatest value supervised play has, is that it may be used to establish principles of honesty in the child. In other words, to see that "he plays the game fair." Have you ever seen a boy in a game of croquet, while his companions in the game were not observing, roll the ball for a better position? We might be inclined to look lightly upon this at first thought, but when we remember that he is forming a fixed habit of dishonesty, to go with him all through life, it becomes more serious. Many a time, when a boy is ambitious to win the game, this temptation of cheating comes over him. This is when he needs some one to insist on playing the game fair. Many times the disputes on the playground are real misunderstandings, and as such we must reckon with the boys and insist on what is morally right and fair.

2. *Work Does not Give Sufficient Recreation.*

It may be thought that our country boys and girls, who have plenty of exercise in their daily work, do not need a recreation period. This fact makes it the more essential. The children are used to vigorous experiences in the home and on the farm, or on the streets running errands, and to hold them through several hours would produce a restlessness that would hinder the most effective work. A short period during the morning session will invigorate their minds and make them much more receptive. It matters not how much one is interested in his work, a short period of

freedom and change of attitude of body and mind will prove most helpful. The mind needs the recreation as much as or more than the body. The exercise of the body is rest for the mind when the exercise is of the recreative kind.

3. *Play the Beginning of Industrial Education.*

The highly developed imagination of children, the initiative instinct, makes possible a wonderful opportunity for parents and teachers to train the children in the first principles of industry. The reality of play to the child makes this possible. The little girl caressing or comforting her doll is establishing principles of industry. The neatness and order of her playhouse suggest her future tidiness as a housekeeper. Likewise the boy in his play is laying a foundation for future leadership in the professions of business enterprises. He plays train, road-building, farming—in fact, every industry that has ever been observed is a part of the child's play.

Both parent and teacher have a wonderful opportunity to direct in this play period, so as to lay foundations of accuracy, frugality, sincerity, and honesty. This is a part of the teacher's responsibility. As the children pass from early to middle and later childhood their play is less real, but more organized. The same principles exist, however, and a carefully directed game is educative—even a part of our religious education.

4. *Play the Beginning of Religious Education.*

We have noted the true values of play in creating good habits and laying foundations of industry. We

must not overlook the supreme opportunity of training children through their play for religious leadership, and since imitation is fundamental in their play, the first essential is a proper example. The little lad who poses as a minister, and conducts a play preaching service, may be laughed at, but nevertheless he is choosing his field of service. The conversation in the home and the discussions around the table, make lasting impressions and direct more or less the child in his play. Bible stories in the class room give a background for character imitation in child play. Children might as well play hiding Moses, feeding Elijah, and other Bible stories as to play George Washington as a soldier, or any other historical event. It all depends on what impresses them from the outside world of reality.

5. *Supervised Play.*

Supervised play does not necessarily mean organized play. Children in beginners' and primary grades do not want their play organized. Their minds are not adapted to follow a well-outlined program of play. They want a freedom in their play that does not make them conform to certain rules.

Recently, while observing the Kindergarten department of a vacation Church School in its supervised play, my attention was especially directed to three little boys in a circle of older children, holding hands playing a ring game. One of the little fellows was crying, and became unmanageable by the Kindergarten supervisor. He did not want to play that ring game. I took him by the hand and led him from the circle

of older children, and in a moment, at a simple suggestion, he was gleefully playing by my side on the lawn, turning summersaults in his own fashion. The two other little boys of his own age, who were in the ring, when they observed his free play and fun, left the organized game of the older boys and girls at once and joined the free play and sport of their own liking, and added, "I don't like that holding hand game." After each one had rolled and tumbled over the lawn for a few minutes, another suggestion was made to them and they were hopping and jumping with the same interest and enthusiasm as in their game of summersault. This was a clear demonstration that children of Kindergarten and primary age should have supervised play rather than organized play. They do not want their hands held nor any other definitely outlined game that destroys their freedom and prevents the expression of the rapidly changing ideas that pass through their minds.

It is important, however, that their games and activities be supervised. The teacher should be present and direct them in such games as will allow them the freedom they need. She should be ready to arrest any rashness, rudeness or unfairness that may arise, and use this as an opportunity to impress gentleness and fair play as fundamentals in character building.

6. *Character of Games for the Church School.*

The character of games should be in keeping with the environment. A vacation or weekday church school desires nothing boisterous nor rude. If play is

to lay foundations for habit formation, the games should be well selected. It must be remembered that the time for recreation will not permit the use of an organized, complex game. The common home games are most suitable, such as can be organized in a moment and disorganized just as readily. It is best to vary the games, even during the short recreation period. This method will make the period more recreative. Simple ring games common to every public school child are quite suitable. Whatever recreation is chosen should be supervised by each teacher and in this way prevent the possibility of children of all ages playing together. The recreation should be as well graded as the lessons. Each teacher should study the need of her class and provide beforehand suitable exercises, so that every moment would be progressive and the interest would not wane. It is advisable for girls and boys to play separately on different parts of the playground. This will satisfy the natural attitudes of the child's mind toward the opposite sex and make their recreation free from embarrassment.

SELECTED GAMES FOR WEEKDAY CHURCH SCHOOLS

(a) Beginners and Primaries—

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2. Button, Button	201
3. Cat and Mouse	202
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6. Earth, Sea or Sky	203

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14. Jack Be Nimble 208
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(b) Junior and Intermediates—

1. Bible Characters and Places 208
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5. Dixie's Land 210
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25. Stoop Fox 218
26. Tap 218
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29. Touch Game 219

Games for Beginners and Primaries

It is evident that certain games are practical for different ages of children. The classification is not to be observed rigidly but is only a suggestive group of games suitable for ages 4-9 years.

1. *Bumble-bee.*

The children all sit down in a circle and place their hands flat on their knees. One child is chosen to be the bumble-bee who walks around making a buzzing noise, all the while extending his right hand. He tries to touch some one's hand before they can remove it from the knee. When he is successful in stinging some one the person stung becomes the Bumble-bee and the game goes on.

2. *Button, Button.*

Have children seated in a circle or semicircle. One child has a button holding in both hands. While the children seated have their hands in their lap the child

with button says, "Hold all I give you." He gives it to one and then the others have to guess who has the button. The first one guessing is "It" for the next time.

3. *Cat and Mouse.*

The children form a circle, stooping with lowered arms while the mouse is inside and the cat outside the circle. The cat says, "I am the cat;" the mouse answers, "I am the mouse." Cat says, "I will catch you." The mouse says, "You can't." Then the chase begins. The children in the circle hinder the cat from getting in but allow the mouse freedom to pass in or out.

4. *Charley Over the Water.*

The children form a circle and choose one of their members to be Charlie who stands in the center. They then skip around Charlie in the circle and sing or say:

"Charlie over the water,
Charlie over the sea,
Charlie catch a black bird,
Can't catch me."

All the children stoop when the singing stops and Charlie tries to catch some one before he stoops. The one whom he catches then becomes Charlie.

5. *Color Game.*

This game is best suited for a small group of about ten or twelve. The children are seated in a circle or

a straight row. One child is chosen to start the game. He is given a cup of water and a thimble or teaspoon, then he chooses a color and, beginning with the first child, says, "Pretty color in my cup, what's in yours?" The child spoken to guesses once and if the answer is wrong the player goes on until some one gets the right answer. A thimble full of water is thrown into the face of the child who guessed the color and he becomes the player. It may be necessary to go around the group several times before the right color is guessed.

6. *Earth, Sea or Sky.*

The children form a circle with one who is "It" in the center. The one in the center shouts either "Earth," "Sea" or "Sky." If he says "Sky" all the players are to imitate birds flying. If he says "Sea" they imitate fish swimming with motion of their hands. If he says "Earth" they all sit down quickly. If the player touches one before he sits down he becomes "It."

7. *Feathers.*

The children should be seated so that they can all be seen at the same time by one standing in front of them, preferably in a semi-circle. One of the children stands in front of the others and calls the names of birds and animals. When he calls the name of a bird all the children throw up their hands. If any one does not he must take the place of the one on the floor. When the one on the floor calls the name of something that does not have feathers the children must not throw up their hands and if any one does he takes the place

of the one on the floor. The one on the floor may throw up his hands when the others are not supposed to. Anything that will cause them to throw up their hands when they should not will add interest.

8. *Finger Play.*[1]

"This little girl washed the dishes,
This little girl swept the floor,
This little girl helped her mother
With many an odd little chore.
This little girl loved her daddy,
And all the rest of them, too;
And this little, tiny baby
Was ready to laugh and coo.

"This little boy brought the water,
This little boy brought the wood,
This little boy helped his father
To do all the things that he could.
This little boy rocked the cradle,
And sang little brother a song;
Indeed, they were all happy,
Being helpful all the day long."

9. *Fox and Chickens.*

One child is chosen to represent the mother hen, another to represent a fox. The other children line up behind the mother hen, placing their hands on the shoulder of the one in front of them. The fox stands in front of the mother hen facing her. The mother

[1] Edna B. Rowe—From "Beginners Teacher's Book," Standard Pub. Co. By permission.

hen says to the fox, "Good morning, Mr. Fox, what time of the day is it?" The fox makes reply, "It is dinnertime" (or breakfast time or supper time). "What are you going to have for dinner?" asks the mother hen.

"Chicken," replies the fox.

"Where are you going to get it?"

"From you," says the fox.

"No, you are not," says the mother hen, and she stretches out her arms and tries to prevent the fox from catching the little chicken at end of line.

10. *Good Morning.*

One player blinds his eyes. He may do this by going to corner of room and facing the wall. The teacher then points silently to some player in the class who says, "Good morning, David" (or whatever the child's name may be). The guesser, if he recognizes the voice, responds with, "Good morning, Arthur!" Guesser may have three trials. Should he fail on third trial he changes places with player.

11. *Helping Mother Exercises.*

The following exercises are suggested as helpful to change the position of the children. They not only give rest but are suggestions to the child to be helpful in the home. These exercises will especially be appropriate when preceded by a lesson on Helpfulness. Allow the children to suggest the motive of each exercise.

Sweeping.

Have the children stand and go through the motion

of sweeping with a broom. The teacher should suggest that they are helping mother sweep the room.

Churning.

Go through motion of churning. Use various methods of churning, such as are familiar to the children. Also imitate washing and making butter.

Washing.

Have the children imitate the washing process, using various familiar methods, such as the wash board, turning the washer, etc.

Ironing.

Have each child imagine he is beside an ironing board or table and go through the motion of ironing.

12. *Imitating Nature Exercises.*

(a) Children Sleeping. Children shut their eyes when the teacher is teaching them a new song or memory verse. Children think clearer when their eyes are closed. The teacher may say, "Now, children, go to sleep while I sing you a little song. Then when you wake up I want you to sing it for me." Teacher sings, then says, "Wake up." Then children quickly open their eyes and sing the verse with the teacher.

(b) Sleeping Flowers. Children shut their eyes and droop their heads. This represents the flowers that sleep at night. At the command of the teacher, "Wake up," or "The sun is shining," all open their eyes and hold heads up and look bright and cheerful.

(c) Flying Birds. Children imitate the flying birds

by motion of hands and arms. Have them march south imitating birds flying south. Then have them return with same motions.

(d) Sunflower Exercise. Have the children all face the east. The teacher stands on the east side of the room. As she walks across the room to west side, have the children turn body and smile as the teacher moves to the west side of the room.

(e) Rain Drops. Have the children represent by motion with the fingers the falling rain. Then have them stoop and gently but rapidly touch their fingers on the floor, representing the pitter-patter of the rain drops on the roof.

(f) Sleeping Birds. Have the children lay their heads over on arm with eyes closed to represent the birds sleeping. At the command of the teacher, "Birdies, wake up," all open their eyes and smile.

13. *Hide and Seek.*

The child who is "It" closes his eyes at some goal and counts one hundred or some number agreed upon. Meantime the rest hide. When the blinder counts one hundred he says, "A bushel of wheat, a bushel of rye, all who are not ready hollo *I*." If no one hollos he says, "A bushel of wheat, a bushel of clover, all who are not ready cannot hide over." Then the blinder seeks to find the ones in hiding. When one is found he runs to his goal, saying, "I spy." If one who is in hiding comes out and touches the goal first he is safe. When all are in the first one caught must be "It."

14. *Jack Be Nimble.*

Place a candlestick or some other article on the floor. The children run single file and jump over the candlestick, each one saying as they jump over—

"Jack be nimble
Jack be quick
Jack jump over the candle stick."

15. *Potato Race.*

Divide into two sides. At some distance place three potatoes for each side. Each runner carries the potatoes one at a time to a goal and then back again one at a time. Then he touches the one who was just behind him and takes his place at the end of the line.

16. *Who's Gone?*

All the players blind their eyes by closing their eyes or dropping their heads on desk or table. The teacher then touches one or more and they leave the room. The teacher asks the other players who is gone and they are to guess which ones are missing.

Games for Juniors and Intermediates

The following games are suggested for Juniors and Intermediates. They are more complex in their organization than the preceding group, yet some of these may be practically used for Primaries.

1. *Bible Characters and Places.*

Two captains are selected. These captains choose

for their respective sides, standing in opposite rows. The director then calls off the names of the sides, beginning with one of the captains and alternating down the line. Each one is to answer with a Bible character or place. Any one not being able to respond promptly and correctly must sit down unless the next person on the other side also misses. In this case he retains his place and the second one missing must sit down. No name or place can be named more than once.

2. *Bible Baseball.*

Choose sides as in a baseball game, arrange chairs for players as on a baseball diamond, including pitcher, catcher and batter. The director acts as umpire. A score card should be provided and a score of the game kept by some one. The pitcher has at his command a list of practical but simple Bible questions and proceeds to ask the first batter the questions. If the batter guesses the answer he takes the first base. If he misses the answer and the catcher answers correctly the batter is out. If the catcher fails to answer correctly the batter has two other chances. If neither batter nor the catcher answers correctly the batter takes his base. The game thus proceeds as in baseball until three are out. All runs are forced runs, the runner taking only one base at a time.

3. *Circle Game.*

The children form a ring. One goes around on the outside and touches one in the ring. These two shake hands and bow, then see who by walking very fast

can get back to the vacant place first. The last one getting around is the starter for second time. The two must always bow and shake hands when they meet going around the circle.

4. *Come With Me.*

The children form a circle. One runs around the circle and touches some one on the back and says, "Come with me." The two run in opposite directions until they meet, then take hold of each other's hands, swing around once and then run for the vacant place. The one who fails to get the vacant place must be "It."

5. *Dixie's Land.*

A space is marked off as Dixie's Land. One is called Dixie. The others run into Dixie's ground shouting, "I am on Dixie's ground, stealing gold and silver." If any one is tagged while on Dixie's territory he becomes Dixie.

6. *Dropping the Handkerchief.*

The children form a ring by clasping hands. Then one runs around the ring and drops a handkerchief behind some one. This one then picks it up and tries to catch the one that dropped it before they get to their place. If he is caught he goes in the center of the ring which is called soup. The ones in the soup can get out by getting the handkerchief that is behind some one else before they see it.

7. *Forcing the City Gates.*[1]

Captains are appointed to choose sides, which then form into two lines facing each other, those of each line taking tight hold of hands. A player then runs out from one side and presses with all his force against the hands of the other line. If he breaks through, he takes back to his side the two whose hands he has separated. He has to join the opponents if he is not successful. Then a boy from the other side runs out. This is continued until one side is entirely broken up.

8. *Fox in the Morning.*

First two bases or boundaries are chosen. The children must stay within these bounds. Then one is chosen as a fox. The other children are geese. When the game is begun the geese station themselves at one base and the fox is about half-way between bases. The fox cries, "Fox in the morning," and the geese answer, "Geese in the evening." Whereupon the geese all start running to the other base; as they go past the fox he catches all he can. Those caught then become foxes and the game goes on as before, each one caught helping to catch others until all are caught.

9. *Going to California.*

The children arrange themselves in a circle. Each one names something which he wishes to take with him to California. After every one has chosen something to take with him one person then starts the game by telling what he will do with the thing he has chosen.

[1] From "Children at Play in Many Lands." By permission.

If this person has chosen a stick, he will probably say that he will break his stick when he gets to California. The person next to him who may have chosen a cow will say, "I will break my cow." In this way the game continues around the circle. The next person then says what he is going to do. In this case he will probably say that he will feed his cow and then *feed* must be used by every one in the circle. This continues until every one in the circle has had a chance to say what he intends to do with the thing which he has chosen.

10. *Guessing Game.*

One child goes out of the room. While he is out the other children decide to talk about some famous man but they are not to mention his name. The person to be talked about may be a Bible character or a history character. After the character is decided upon some one calls the other child in. Those already in the room begin talking about the character and this person who has just come in guesses who the person is. This may be played over and over.

11. *Hold Up the Gate.*

Two of the children take names of some fruit, animal, metal, etc. Then these two children stand facing each other and catch hands and hold them extended upward, forming an arch. The remaining children form in a line and march under this arch and the last one in the line is caught by allowing the arms to drop. Then the two captains secretly ask the child which he

would rather be of the two names they have chosen and the child goes behind the captain having the name of his choice. This process continues until all have made their choice and taken their places. Then each child catches hold of the one in front of him and the two sides pull against each other. The side showing the greater strength wins.

12. *I am It.*

One child is a bear or wolf or lion and goes about holding up both hands, saying, "I am it." He can catch any one else who is not holding to some one with both hands. When one is caught another bear or wolf or lion is added who begins as did the first to try to catch the remaining ones. No one can hold to another very long at a time but must be free to run from the bears. The last one caught becomes the next bear, wolf or lion.

13. *Jacob and Rachel.*

Two children are selected, one as Jacob and the other as Rachel. The remaining children form a circle around the two selected. Jacob is blindfolded and is supposed to catch Rachel. Jacob says, "Rachel, where art thou?" She answers, "Here am I." This continues until Rachel is caught. Then two other children are selected as Jacob and Rachel.

14. *Last Couple Out.*

The children couple off and stand in a double row each behind the other. The player who is "It" is in

front of the double row facing the same way as the other players. He says, "Last couple out." When the couple in the rear hear these words they run one on either side of the group and meet in front of the player. The player is not allowed to look back and must touch one of the couple before they meet. If the couple are not caught they stand in front of the line and the same continues. When one of the couple is caught he becomes "It" and the player and the other one take their places in the line of couples.

15. *Musical Rug.*

A rug is placed on the floor and the children form a circle marching around over the rug to music. Suddenly the music stops. Whoever is found with one foot or both on the rug when the music stops is out. This continues until all are out but one.

16. *New York.*

The players are divided into equal parties and stand facing each other a short distance apart. One side steps forward and shouts, "Here we come," the other side says, "Where from?" "New York." "What's your trade?" "Lemonade." "Give us some."

Then the first side proceeds to act out some trade previously decided upon. When the guessing side answers correctly the first side runs back to the goal. Those who are caught or tagged go to the opposite side. The second side then takes its turn at pantomime.

17. *Numbers.*

The players form a circle, preferably standing, with one person in the center. Each player is given a number 1, 2, 3, 4, etc. The person in the center calls two numbers, for example, he calls 4 and 8. The number 4 and number 8 must exchange places. While they are doing so the person in the center tries to get their place in the circle; if he is successful the one that is without a place must call two more numbers and so on. If he is not successful the first time in getting a place he must call for two more numbers and so on until he gets a place.

18. *Poison Handkerchief.*

All are seated in a circle. Some one stands in the center. The one standing throws a handkerchief on some one sitting in the circle. Each one in the circle fears the handkerchief and throws it quickly on another. If the one standing within the circle can catch the handkerchief while it is in some one's hand that one must get up, be "it" and the one standing takes his place.

19. *Post Office.*

Children are seated in circle and the post master is seated in the center. He gives the name of some city to each of the children. The postmaster then says, for example, "I have a letter from New York to Boston." The children who have these names exchange places quickly. While exchanging places the postmaster tries to secure a seat. The one left standing becomes the next postmaster.

20. *Prison Base.*

Have two children choose all the children, having the same number on each side. Each side has a base and a prison which is about 12 feet from the base of the opposite side. Each prison must be a little to the right or left of the main bases. When any of the children are caught they go to their prison and remain until some one from his base comes to him. The one leaving his base last may catch those who left before him. One must always return to his base after catching another. When one side is all imprisoned the game is won.

21. *Rhymes.*

The children are divided into two groups. One group selects some word the use of which can be pantomimed. They then say, for instance, if the word is *play*, "We have a word that rhymes with *day*." The other group proceeds to pantomime various words that rhyme with day until they guess the right one. The other group then in turn chooses a word.

22. *Ring on the String.*

The players are seated in a circle and a string long enough to go around the entire circle is placed in the hands of the players, each player holding his portion of the string with both hands. A ring is placed on the string, then the ends of the string are tied. The person that is "It" gets in the circle. The players now pass the ring along the string around the circle. The one who is "It" tries to catch a person passing the ring;

when he succeeds this person becomes "It." The hands of the players are kept on the string and in continuous motion as if each one is passing the ring so as to prevent the person who is "It" from finding the ring.

23. *Stage Coach.*

All are seated in a circle and are numbered. The leader calls two numbers. The two having these numbers must exchange places. The leader tries to get one of these places. The one who fails to get a seat becomes the next leader. At the call of "Stage Coach" from the leader all must exchange places. The one not getting a seat then becomes the leader.

24. *Select Fruit.*[1]

Captains are appointed to choose sides; the boys squat down in two rows about twenty feet apart. Each boy is given the name of some kind of fruit. Then one captain blindfolds one of his boys, and a boy from the other side quietly steals over and touches him and then returns to his place, taking as nearly as possible the exact position he had before.

The bandage is taken away, and the boy who was blindfolded goes over to the other side and tries to discover from change of position, guilty smile or some mark the one who touched him. He can use any means in trying to bring about a confession. He takes the boy back to his side if he guesses correctly, otherwise he remains with his opponents. This is repeated until

[1] "Children at Play in Many Lands."

one row is entirely taken over. Girls play this game with boys.

25. *Stoop Fox.*

Select one or two to be the fox. Have two bases, with all the children at one base. The foxes are between the bases and as the children try to get to the other base the fox tries to catch them. The children are allowed to stoop three times on their way to the other base. If they stoop before the fox catches them they are safe. As the children are caught they become foxes. When all are caught the last one caught becomes the fox for another game.

26. *Tap.*

All the children except two form a circle by catching hands. Then these two catch hands and start around the circle. The one next to the circle lightly taps two others, just where their hands are clasped. Then the four start running around the circle, the two that were tapped running in the opposite direction from the other two. The two getting back to the vacant place in the circle occupy it and the other two are the tappers and continue as at first.

27. *The Good Shepherd.*

Select a boy to be the shepherd and four or five children for the sheep. Choose from the smallest in the group one child for the lost sheep. With the remaining children make a fold by forming a ring or a square. Choose two children to stand at the gate of

fold so they may open it as the shepherd returns. The sheep are in the fold, the shepherd comes and takes them out to pasture; the mother of the sheep is to be chosen then as they return home. The mother sheep comes up to the shepherd and calls his attention to the lamb that is lost. The shepherd then returns to look for the sheep and if the child is small enough the shepherd may carry it. If not, lead it by the hand and then return to the other sheep. As the shepherd puts the sheep into the fold he should count them to see if they are all safe in the fold.

28. *Tiger Trap.*[1]

A number of boys and girls take hands and stand in two lines about four feet apart, facing each other. Two others remain out of the rows, one standing at each end. One is the lamb and the other is the tiger. The lamb bleats and starts to run, and immediately the tiger runs between the lines after it. Unless the tiger is very swift he is caught for the children close up the rows at the ends as soon as the chase begins. If the lamb is caught, it becomes the next tiger.

29. *Touch Game.*

One person touches some part of his body but calls it by wrong name, as by touching ear, says, "This is my eye," 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, very rapidly. The person to whom he points must touch the part of his body that the other said before he reaches 10.

[1] "Children at Play in Many Lands."

BOOKS FOR REFERENCE

Dopp—The Place of Industries in Elementary Education
Geister—Icebreakers
Gross—The Play of Man
Hutchison—Play as an Education
Johnson—Plays and Games
Newell—Games and Songs of American Children
Bancroft—Games for Playgrounds

Chapter VII

EXPRESSION THROUGH SOCIAL SERVICE

1. *Educational Principles of Social Service.*

(a) *Begin Within the Child's World of Reality.* We must begin in the realm of the child's world. His definite interest is in the home and the things that surround him. This includes mother, father, the baby, brothers, sisters, pets, playthings, birds, flowers and such other things with which he comes in contact every day. This does not exclude an interest in other children whom he has never seen even though they be far across the sea. Sympathetic relations may be made through a story or otherwise so that the little child will bring these children of other lands within his circle of thought, sympathy and interest. Any type of service that comes within this realm of child experience will be appropriate and fitting. As the child's world enlarges more avenues of service open up and less interest will be taken in the types of service which formerly appealed to him. This means that our program of service must be graded and fitted to the needs of the various ages of the child.

(b) *Create Sympathetic Relations with Other Children.* No child lives to himself. Sooner or later he finds an interest in other people. The interest in others less fortunate than himself is found by special appeals through story or fact as may be presented by the

teacher. When the proper appeal is made the interest is intense. To create a genuine spirit of benevolence in children we must establish these sympathetic relationships. A story which was told a group of children, about the starving children of China, so impressed them that long afterwards every little prayer was in substance, "Dear Jesus, bless the little children in China who have no food to eat." This prayer became most real after they had actually given their offerings for China relief. Every appeal for an offering should thus be very definite. For example, if the offering is for orphans in China the teacher should say, "To-day our offering is for a poor little Chinese child who has no home." This will motivate the offering so that it will be of real educational worth to the child.

(c) *Choosing and Giving.* "The full ministry of giving includes the choice of an object as well as the bestowment of one's money"—Hutchins. The power to make right choices is the ultimate aim of religious education. Things children do of their own initiative are far more interesting to them and more valuable expression than if it is handed out to them by some one else. To secure the highest interest and hence to develop the greatest spirit of benevolence the children should be allowed the privilege of selecting the object of benevolence. This can best be done by the entire group. The teacher will be able to unify their choice by certain appeals of benevolence. The objects of benevolence should vary from time to time so as to provide broader sympathetic relations tending toward

universal interest. The caution should be that the teacher should not create an interest which is not in the realm of the child's experience.

2. *Building a Church School Museum.*

(a) *Educational Value.* A museum in the church school furnishes an unusual opportunity for Social Service. Every boy and girl should be able to contribute with his own service something to the museum. A school should begin to collect a museum as soon as it begins to collect a library. Both should receive attention from the beginning. Museums and Library rooms should be provided in the planning of a modern plant for religious education. For a small school one room will suffice for both purposes.

A good museum should be regarded as much a part of the equipment of a church school as a laboratory is considered an essential part of a high school plant for public education, both are laboratories; places for investigation and the concrete demonstration of facts and principles. Implements, costumes, and curios are valuable contributions for teaching Bible history and oriental customs, as they vivify the reality of the historic events. In teaching missions a collection of relics from the various mission countries will add much to the interest and appreciation of bare book facts. For example, an Indian tomahawk, bow, arrows, peace pipe, etc., would make children understand and remember more than pages of reading or hours of talk. Museums should preserve in the concrete what the books attempt to describe.

(b) *Types of Museum Specimens.*

(1) Oriental specimens. Actual objects from past times, such as oriental farm implements, house furniture, articles of dress, weapons, scrolls, books and manuscripts compose one type of the content of Museums. These can be secured by the pupils, personally and through friends who travel through Palestine and oriental mission countries. It would be practical to secure specimens by correspondence from missionaries on the field.

(2) Models. Another valuable contribution to the museum is models of oriental specimens, such as miniature houses, Bible land curios, mission types of houses of various nations, flags, modes of conveyance and other articles representing customs and habits of life of the periods of Bible history. Photographs and other pictures would have decided value and interest.

This type of museum specimen provides a real opportunity for expression through Social Service for our Junior and Intermediate boys and girls. They delight in this kind of hand work. A miniature tabernacle with all its equipment and other representations of the life of Bible characters will create a vital interest in Bible study.

3. *Social Service Classified.*

(a) *Home Relationships.* Being in the home with mother, brothers and sisters provides the first opportunity for training in service. Various kindnesses and helpful attitudes lead the child into unselfish behavior.

Many opportunities arise in which the child can express a kindness to children and domestic animals, sympathizing with them in their ailments and suffering.

(b) *Local Church Activities.* Practical services which are rendered to aid in the church program, including the social life of the community, are classed under this type of service. The activities of the Religious Educational program are becoming more and more larger fields for training in Christian service.

(c) *Dependents and Shut-ins.* There are in every community babies and older children who have had misfortunes—some motherless and some deformed in body. Such unfortunates make a strong appeal to children for service.

Families who are needy appeal more to older children and young people who have developed altruistic feelings. Misfortunes have knocked at many doors. Fires, floods, storms, and other destructive agencies visiting even strangers make strong appeals for service. In almost every community are found the aged. The Old Folks' Homes and Alms Houses are challenges to our young people for social service.

(d) *Community Betterment.* Campaigns against spread of diseases, community health, and habit clubs, beautifying the grounds of the community center and many other activities invite boys and girls in the 'teen age to such a program of social service.

(e) *Home and Foreign Missions.* Through missionary societies and other sources of missionary education there come strong appeals to all ages of children for self-sacrificing activities. This type of service has

the strongest appeal, calling for a surrender of both life service and means.

4. *Graded Social Service for the Church School.*

(a) *Beginners Department, 4-5 Years.*

HOME RELATIONSHIPS.

1. Helping in the Home.
2. Feeding birds and animals.
3. Caring for Pets.

DEPENDENTS AND SHUT-INS.

1. Carrying flowers to the sick.
2. Bringing some toy from their own collection to be sent to orphans at Christmas time.
3. Bringing Easter eggs to be given to some neighboring child that has none.
4. Taking pictures or toys to the sick neighbor boy who is so unfortunate as not to have them.

HOME AND FOREIGN MISSIONS.

1. Making scrap books for mission stations (See Handwork).
2. Mounting pictures for gifts to mission children (See Handwork).

LOCAL CHURCH ACTIVITIES.

1. Arranging teachers' and pupils' chairs in class room.
2. Dusting the class room.
3. Making paper chains, wreaths, pennants and rosettes for decorating.

4. Carrying flowers and other gifts to cradle roll babies on cradle roll day.

(b) *Primary Department*, 6-9 *Years*.

HOME RELATIONSHIPS.

1. Helping mother in the home. Caring for baby, washing dishes, sweeping, etc.
2. Caring for disabled pet animals.
3. Helping in the garden.

DEPENDENTS AND SHUT-INS.

1. Making scrap books for hospitals and Orphans' Homes (See Handwork).
2. Planting bulbs for sick rooms (See Handwork).
3. Gathering outdoor material, such as rushes, honeysuckle vines, grass, willow and other basket material for expressional work to be given to Orphans' Homes (See Handwork).
4. Gathering material in homes for handwork to be given to hospitals and dependent homes (See Handwork).
5. Making baskets for Orphans' Homes.
6. Singing at Old Folks' Homes.

HOME AND FOREIGN MISSIONS.

1. Pasting postcards and cutting quilt squares for mission gifts (See Handwork).
2. Binding Sunday School papers for mission schools (See Handwork).
3. Making doll dresses for mission children.

LOCAL CHURCH ACTIVITIES.

1. Making mottoes to beautify class rooms (See Handwork).
2. Coloring posters for church bulletin board (See Handwork).
3. Gathering material from stores for expression work in the church school (See Handwork).
4. Remembering pastor, teachers and janitor with appropriate gifts.
5. Helping keep class room clean.
6. Bringing flowers to beautify class room.

(c) *Junior Department*, 9-12 *Years.*

DEPENDENTS AND SHUT-INS.

1. Making puzzles for hospitals and Orphans' Homes (See Handwork).
2. Dressing dolls for orphanages (Girls).
3. Carry fruit and vegetable baskets to the poor on Thanksgiving Day.
4. Selling Red Cross Seals.
5. Gathering nuts for other children.
6. Helping with the chores in homes of aged and sick.
7. Singing carols at windows and in homes of sick neighbor.
8. Organize philanthropic club providing for any youthful expression of helpfulness to others.
9. Making sunshine gifts by writing a cheery message on paper and sealing in peanut

shells for hospital patients (See Handwork).

HOME AND FOREIGN MISSIONS.

1. Gifts of money for worthy mission causes.
2. Missionary gardens, growing flowers and vegetables for definite mission purposes.
3. Missionary poultry products for definite missionary offerings.
4. Give flowers to be sold for missions.
5. Gathering fruits, vegetables, etc., from surrounding community to be taken to market for special missionary funds.
6. Making doll dresses for mission children.
7. Tearing and rolling bandages.

LOCAL CHURCH ACTIVITIES.

1. Helping in distribution of song books and Sunday School literature.
2. Beautifying the class room.
3. Carrying lesson papers to homes of absent children.
4. Writing and carrying invitations to parents to some special church program.
5. Collecting stamps and curios for the church school museum.
6. Making and securing objects for illustrative teaching.
7. Bringing flowers and plants to decorate the church.
8. Recruiting agents for the Sunday School by carrying invitation cards to those that do not attend.

9. Looking after absent Sunday School classmates.
10. Telling stories to groups of smaller children.

(d) *Intermediate Department*, 12-15 *Years*.

DEPENDENTS AND SHUT-INS.

1. Collecting papers and remailing to hospitals and dependent homes.
2. Canning and making jellies for homes of the poor.
3. Supporting and educating an orphan.
4. Planting flowers for gifts to hospitals and sick rooms.
5. Making hot plate mats for charity homes (See Handwork).
6. Making doll furniture for dependent children (See Handwork).
7. Tearing and rolling bandages for hospitals.
8. Making towels and wash cloths for dependent homes (See Handwork).
9. Making sunshine gifts (See Handwork).
10. Making dolls for Orphans' Homes (See Handwork).
11. Applying first aid to the injured.
12. Visiting homes of the sick, reading and telling cheerful stories.

HOME AND FOREIGN MISSIONS.

1. Sewing quilt blocks for orphanages (See Handwork).

2. Giving pageants to provide funds for missions.
3. Packing boxes of books and magazines for mission library.
4. Making and selling candy for definite mission funds.
5. Crocheting and other needle work for mission funds (Girls) (See Handwork).
6. Gathering fruit and vegetables and selling on the market to secure funds to answer special missionary appeals (Boys).

COMMUNITY BETTERMENT.

1. Making friends and being friendly to new boys and girls at school, church and social centers.
2. Distributing sanitary literature for campaign against dirt and disease.
3. Planting trees, shrubs and flowers in school or community center grounds.
4. Organizing bird clubs for preservation of harmless species.
5. Organizations for preventing cruelty to animals.

LOCAL CHURCH ACTIVITIES.

1. Looking after absent classmates.
2. Helping beginners and primary teachers in expressional work.
3. Beautifying class room.
4. Telling stories to groups of younger children.

5. Making offering baskets.
6. Collecting curios for Church School Museum.
7. Making fans for church use.
8. Making Sunday School equipment, such as sand boxes, tables, box gardens, etc. (See Handwork).
9. Distributing church calendars and announcements at church services.
10. Serving as door keepers and ushers.
11. Assisting at social functions for beginners and primary classes.
12. Addressing letters and invitations for pastor or superintendent.
13. Decorating church for special occasions.
14. Singing in the choir.

BOOKS FOR REFERENCE

Beard—Graded Missionary Education in the Church School

Diffendorfer—Education through Activity and Service

Ferris—Missionary Program Material

Hutchins—Graded Social Service for the Church School

Trull—Missionary Programs and Incidents

PART TWO

CHILDREN'S SONGS AND HYMNS AND THEIR STORIES

Chapter VIII

MUSIC IN THE CHURCH SCHOOL

I

1. *Selection of Songs.*

Singing, like any other expressional work, should be motivated by the lesson which has been taught. The theme of the lesson should also be the theme of the song. Some of these songs are suggested in the lesson, but others should be selected from other sources. A splendid opportunity is provided for impressing missionary sentiment by selecting missionary songs to be sung just after the missionary stories have been told. This not only helps the child to appreciate the missionary hymns and songs, but the hymns also impress the lesson or stories which have been taught.

There is a natural order in which hymns should be used in our worship. The first hymn that should be used is a hymn of praise or adoration. Next there should follow a hymn of prayer. We naturally petition after our praise, and the leader fails if she does not follow this natural suggestion. When the natural sequence comes for prayer, why not pray with our voice in song as well as in conversation with God? The hymns that should follow next are hymns of exhortation. These should be didactic and call us to our duty.

The natural environment, such as the seasons, day or night, winter and summer, special days, call for certain appropriate songs. It is very important that there be in our songs a fitness to our environment, and to fail in this is to fail to appropriate the highest opportunity of keeping the mind and soul in tune with the Infinite God of Nature.

Frances Danielson, in her lessons for teachers of beginners gives the following test for the selection of a hymn: 1. What appeal does it make to little children? 2. Will the words awaken thought or serve as a self-expression? 3. Have they literary merit as well as the quality of simplicity? 4. Is the music high class and yet attractive and singable? 5. Is this a necessary song or does it duplicate a thought? 6. Is one verse sufficient? 7. How can I secure the use of this song at home as well as in Sunday School? 8. With what other lessons besides this particular one will it be appropriate? 9. If it is hardly worth the effort of being learned, will the refrain be sufficient? or shall I sing it all to the children?

2. *Memorizing Songs and Hymns.*

The Daily, Vacation and Week Day Church Schools bring to us a long-sought opportunity to teach more of the old, standard spiritual hymns to the children, which the short Sunday-school session does not permit. We cannot overestimate the value of these splendid old hymns, deeply spiritual in thought and entwined with sacred memories of our fathers' and mothers' voices. All children should be taught these old hymns, and

the fireside family singing and family altar should be speedily restored to the home life of our children.

These hymns should be taught the children in class recitation. When taught in the class room it breaks the monotony of the hour and lends special interest to the lesson being taught. Wherever or whenever they are taught they contribute much to the religious life of the child.

The hymns and songs in the assembly room should be sung so far as is possible from memory. The children can enter more heartily into the singing when it is done from memory rather than from a book. Responsive singing from different departments, or from different parts of the room, gives variety and life. The hymns should be few and well learned rather than many that are poorly learned and not memorized. If we want to sing a message into the hearts and lives of people, we must sing this message over and over again and again. Good songs and hymns do not grow monotonous. It is the trashy and light music of which the mind grows tired. Ragtime music, clothed in religious garb, should be avoided, and standard selections should be made, which have worshipful value.

3. *The Use of Songs in the Circle Talk.*

Songs should be presented to the children with a view of securing self-expression. The song must work from its inner consciousness outward through the voice. Whether a song becomes self-expression depends entirely upon the manner in which it is taught. Frances

Weld Danielson in Lessons for Teachers of Beginners presents most fittingly three methods of teaching a song to children as follows:

Suppose we illustrate by three methods of teaching Stevenson's classic couplet—a verse ideally suited to children, both in thought and expression.

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."

The first method proceeds something as follows: "Now, children, we are to learn a new song, and I want you to pay attention. You must learn to sing it well, so that when your fathers and mothers come to visit I shall not be ashamed of you. Listen and say the words after me.

" 'The world is so full of a number of things.'

The boys may say it alone—the little girls—the five-year-old children—all together. I will say the second line very plainly. You may try it again—again—again. Now both lines. You know the words pretty well, so I will teach you the tune." After which the children are drilled in the music in like fashion. This may be termed the drill method. The children are trained to perform. Would it be possible for a song learned in this way to become self-expression?

A second method, the explanatory, is largely a reaction from the first. In an attempt to avoid thoughtless drill the teacher starts out with the determination

to leave no word meaningless, and thus the song is taught:

"Dear children, do you know what the world is? It is the round ball upon which we live. The world is full of all sorts of things for us. Did you ever drink from a glass that had only a few drops of water in it? That glass was not full. When the water reaches up to the very brim, the glass is full. Now the world is full—like the full glass of water—of a number of things—not one or two or three things, but a number." Thus the teacher drones on laboriously endeavoring to make clear the simple verse, trying to define happiness, as she teaches the second line, and to give a clear picture of a king. We might term this conscientious discursiveness.

In a third method the teacher escapes both Scylla and Charybdis by avoiding undue drill and wearisome explanation. This may be called the inspiring method, and is certainly the one that will lend to self-expression.

"Let's think of all the things in the world that make us happy," she begins; "bread and milk and apples and warm coats and nice houses, and—" letting the children go on in detail, which is a child's delight. Then she says quite naturally:

"The world is so full of a number of things,
I'm sure we should all be as happy as kings.

"I'll sing about it, and while I sing, you may think of all those things you told me about that the world is full of to make you happy.

"I felt as happy as a king when I sang. Did I look so? Sing it with me and I shall know from your faces if you are really and truly happy."

The simple words are easily caught, and the simple tune has perhaps been made familiar for a Sunday or two, but the main point is that the spirit of the song has been infused into the children, so that it becomes an expression of gladness, and connects itself naturally with their gifts, with joyous events in their lives, with the pictures and stories in Sunday School that tell of the loving care of the loving Father. It will hereafter be suggested at appropriate times by the children, not only in Sunday School but at home.

4. *Children's Class Songs.*

There are many methods of teaching and general ideas in the public school that the teachers of the church school can well appropriate. Methods and principles are alike common to both the secular and religious program. Class spirit in our schools fosters interest and loyalty. The same spirit of interest and loyalty is to be sought in the Church School. There is nothing that will create more class spirit than for each class to adopt some class song or hymn. The song should be a spirited one and one that all can sing. It should be used in class, and it will furnish also an interesting part of the assembly worship. This hymn should be marked for its rhythm, and its words should be appropriate to the age of the class. The teacher will have to assume responsibility for the selection of the class song, but it should be finally accepted by the

class. This will make it more distinctly theirs and thereby be of greater value to them. These class songs of the various classes will make an interesting part of the final program on commencement or promotion day.

5. Origin and Stories of Hymns.

The real appreciation of a hymn is felt only when its origin or some story of the hymn has been recited by the leader of the singing. Many of our most beautiful hymns have been born out of a rich religious experience of the author or of some one else. These experiences help us to get a true perspective of the real meaning of the hymn—if, for an example, the story is recited.

Likewise many hymns have been beautified by some experience growing out of the use of the hymn. These touching incidents add much interest and meaning to the hymns. Every teacher should have one or more good books on hymns and their stories. The stories of twenty favorite hymns for children that follow in this chapter will prove helpful to many teachers in presenting these hymns.

SELECTED HYMNS TO ILLUSTRATE MOTIVATION BY USE OF MUSIC IN THE CHURCH SCHOOL

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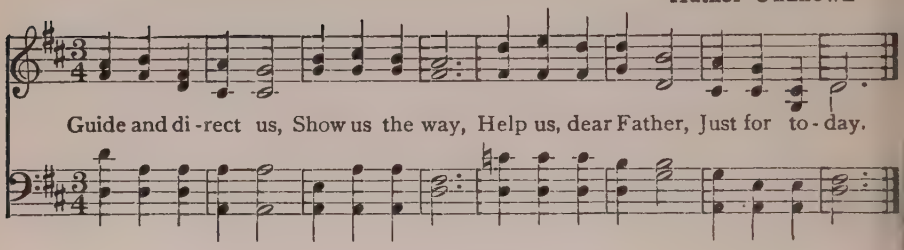
1. A Child's Prayer

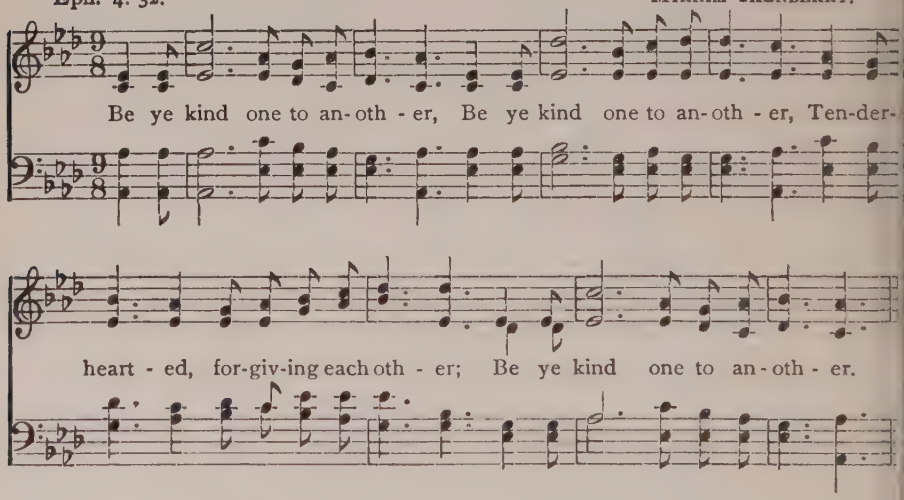
Author Unknown



2. Be Ye Kind

Eph. 4: 32.

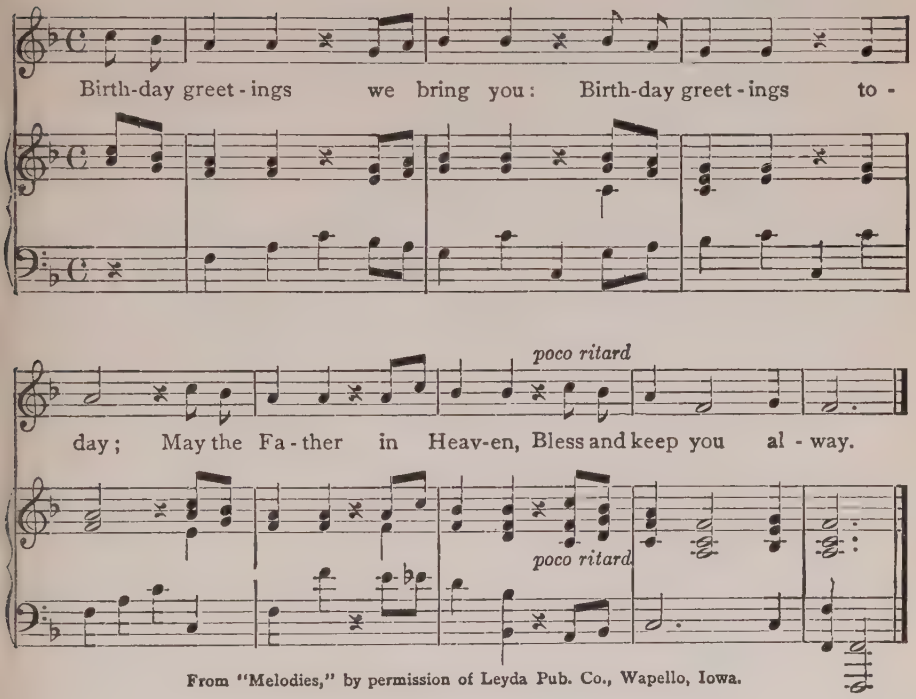
MIRIAM IKENBERRY.



3. Birthday Greetings

I. F. L.

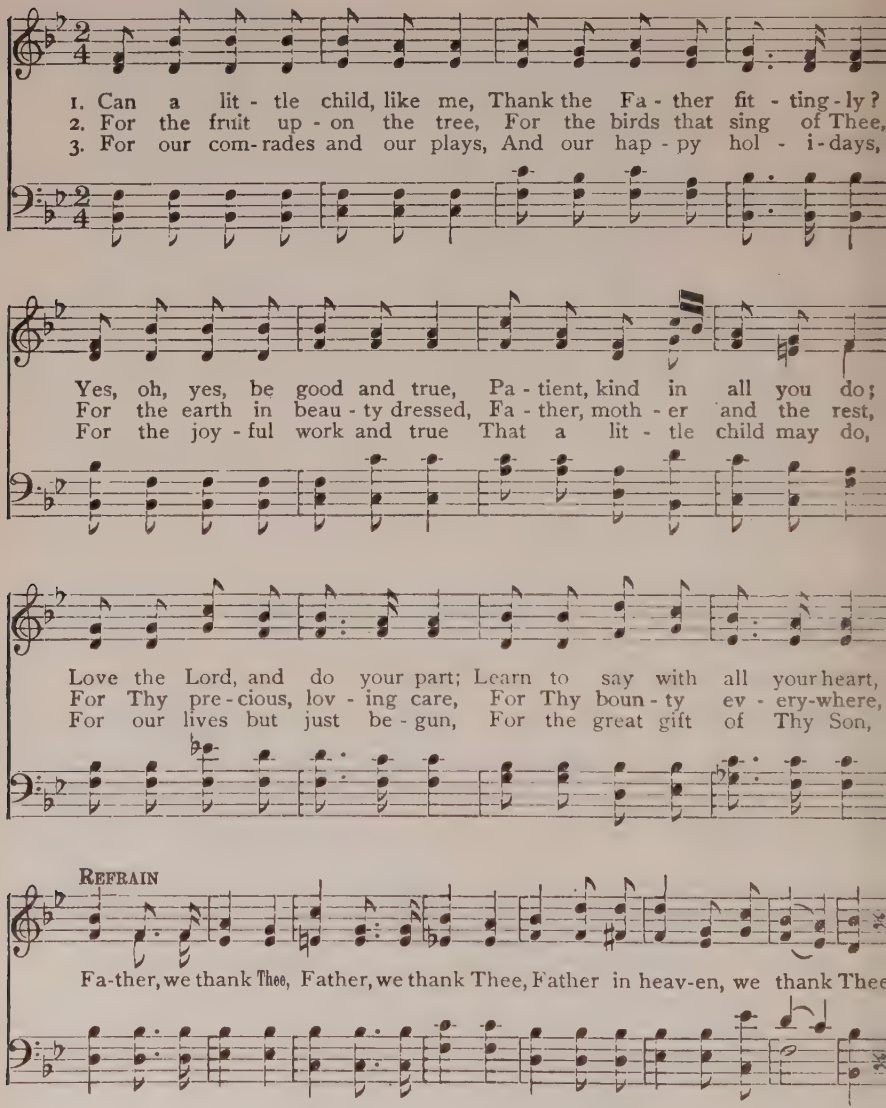
Arranged from MOZART
H. M. B.


Birth-day greet - ings we bring you: Birth-day greet - ings to -
poco ritard
day; May the Fa - ther in Heav-en, Bless and keep you al - way.
poco ritard

From "Melodies," by permission of Leyda Pub. Co., Wapello, Iowa.

4. Can A Little Child Like Me

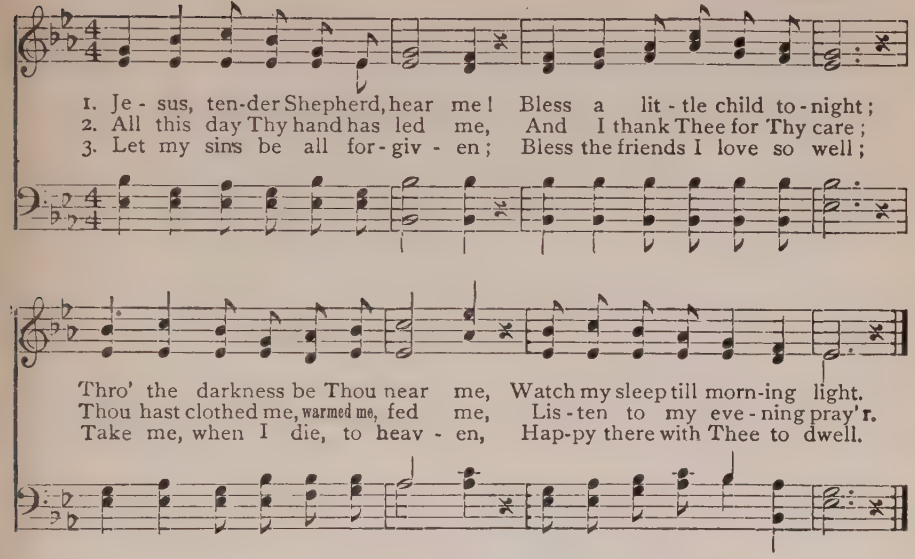
MARY MAPES DODGE. W. K. BASSFORD.


1. Can a lit - tle child, like me, Thank the Fa - ther fit - ting - ly?
2. For the fruit up - on the tree, For the birds that sing of Thee,
3. For our com-rades and our plays, And our hap - py hol - i-days,
Yes, oh, yes, be good and true, Pa - tient, kind in all you do;
For the earth in beau - ty dressed, Fa - ther, moth - er and the rest,
For the joy - ful work and true That a lit - tle child may do,
Love the Lord, and do your part; Learn to say with all your heart,
For Thy pre - cious, lov - ing care, For Thy boun - ty ev - ery-where,
For our lives but just be - gun, For the great gift of Thy Son,
REFRAIN
Fa-ther, we thank Thee, Father, we thank Thee, Father in heav-en, we thank Thee

By permission of The Century Company, Publishers.

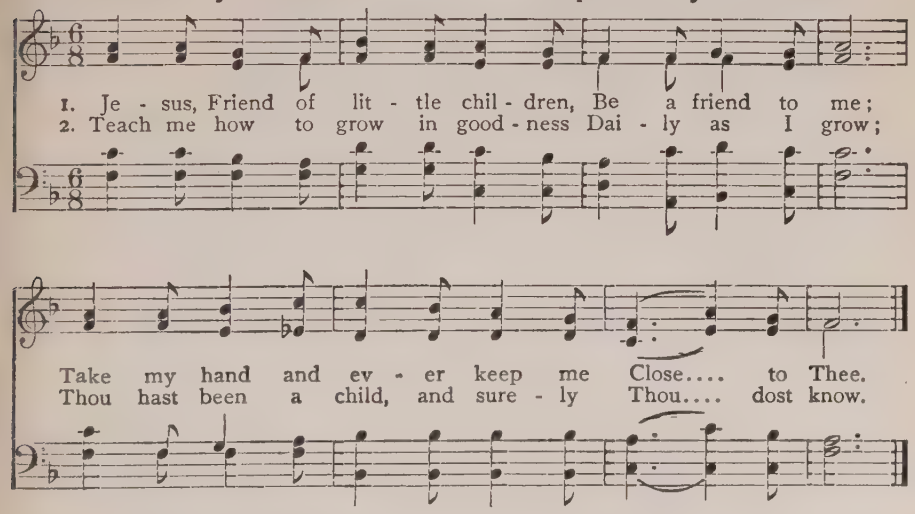
5. Children's Evening Prayer

C. S. IKENBERRY.


1. Je - sus, ten-der Shepherd, hear me! Bless a lit - tle child to - night;
2. All this day Thy hand has led me, And I thank Thee for Thy care;
3. Let my sins be all for - giv - en; Bless the friends I love so well;
Thro' the darkness be Thou near me, Watch my sleep till morn-ing light.
Thou hast clothed me, warmed me, fed me, Lis - ten to my eve - ning pray'r.
Take me, when I die, to heav - en, Hap-py there with Thee to dwell.

6. Jesus, Friend Of Little Children

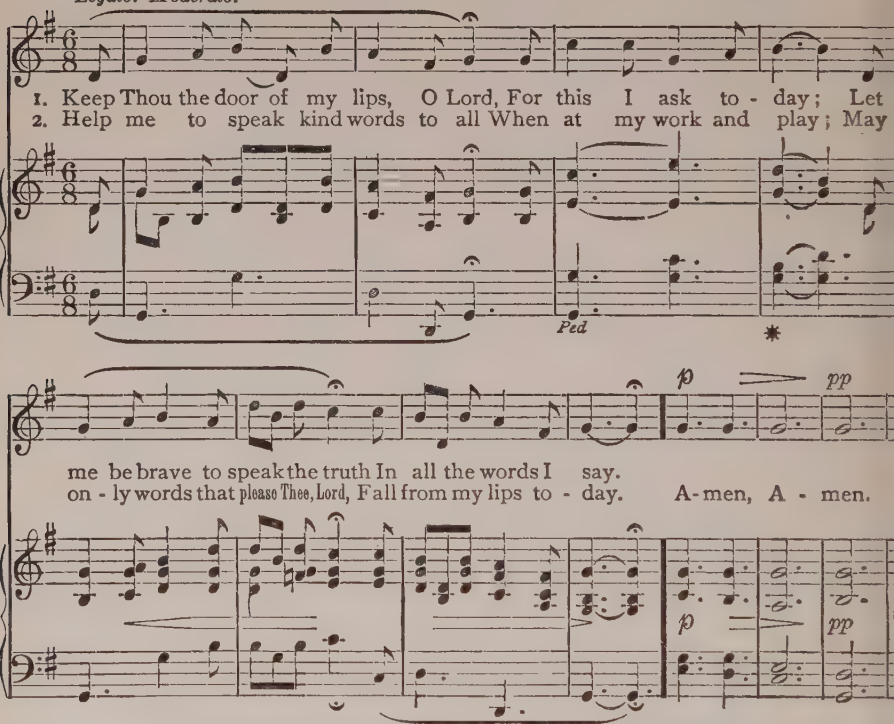
Rev. WALTER J. MATHAMS Adapted from J. H. MAUNDER.


1. Je - sus, Friend of lit - tle chil - dren, Be a friend to me;
2. Teach me how to grow in good - ness Dai - ly as I grow;
Take my hand and ev - er keep me Close.... to Thee.
Thou hast been a child, and sure - ly Thou.... dost know.

7. Keep Thou the Door of My Lips

EFFIE C. HILL. HELEN M. BROWNE.

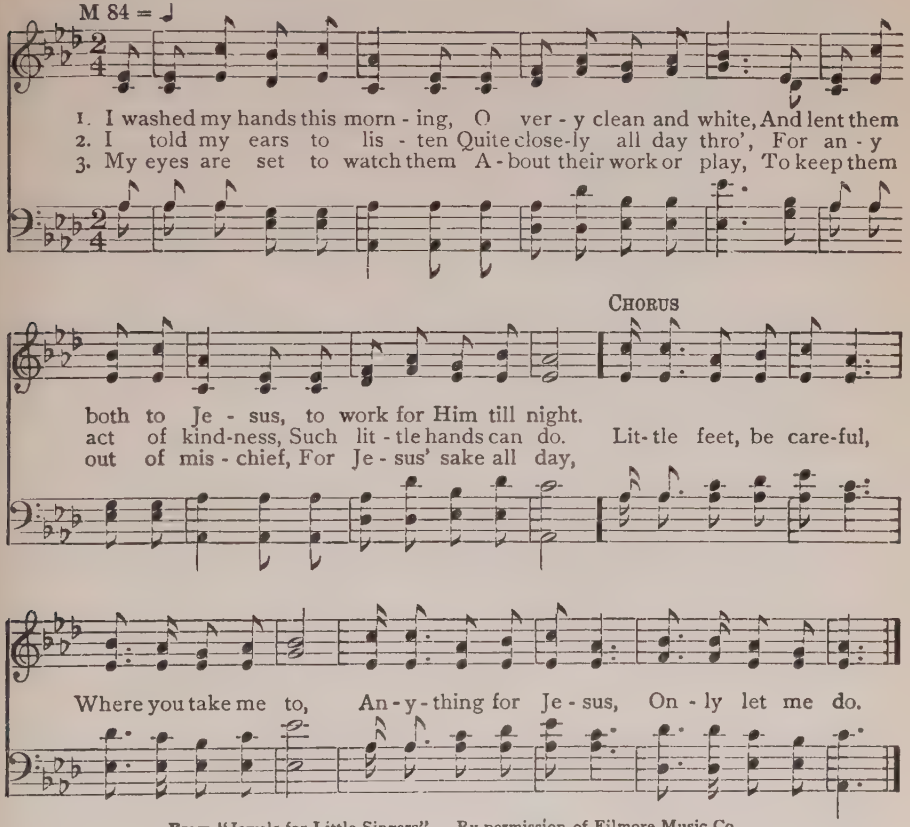
Legato. Moderato.


1. Keep Thou the door of my lips, O Lord, For this I ask to - day; Let
2. Help me to speak kind words to all When at my work and play; May
Ped
*
me be brave to speak the truth In all the words I say.
on - ly words that please Thee, Lord, Fall from my lips to - day. A-men, A - men.
p
pp
p
pp

From "Melodies," by permission of Leyda Pub. Co., Wapello, Iowa.

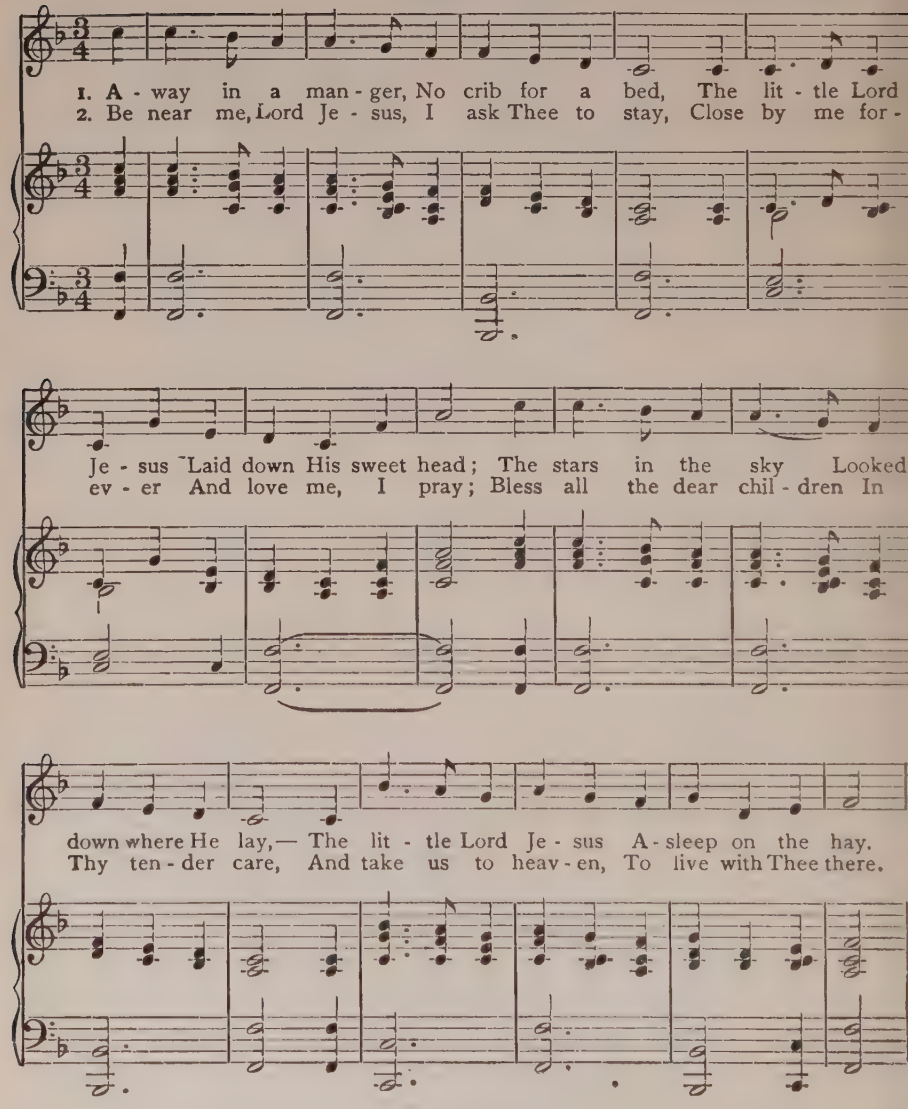
8. Little Feet, Be Careful

Mrs. L. M. B. Bateman. J. H. Rosecrans.


M 84 = ♩
1. I washed my hands this morn - ing, O ver - y clean and white, And lent them
2. I told my ears to lis - ten Quite close-ly all day thro', For an - y
3. My eyes are set to watch them A - bout their work or play, To keep them
Chorus
both to Je - sus, to work for Him till night.
act of kind-ness, Such lit - tle hands can do. Lit - tle feet, be care-ful,
out of mis - chief, For Je - sus' sake all day,
Where you take me to, An - y - thing for Je - sus, On - ly let me do.

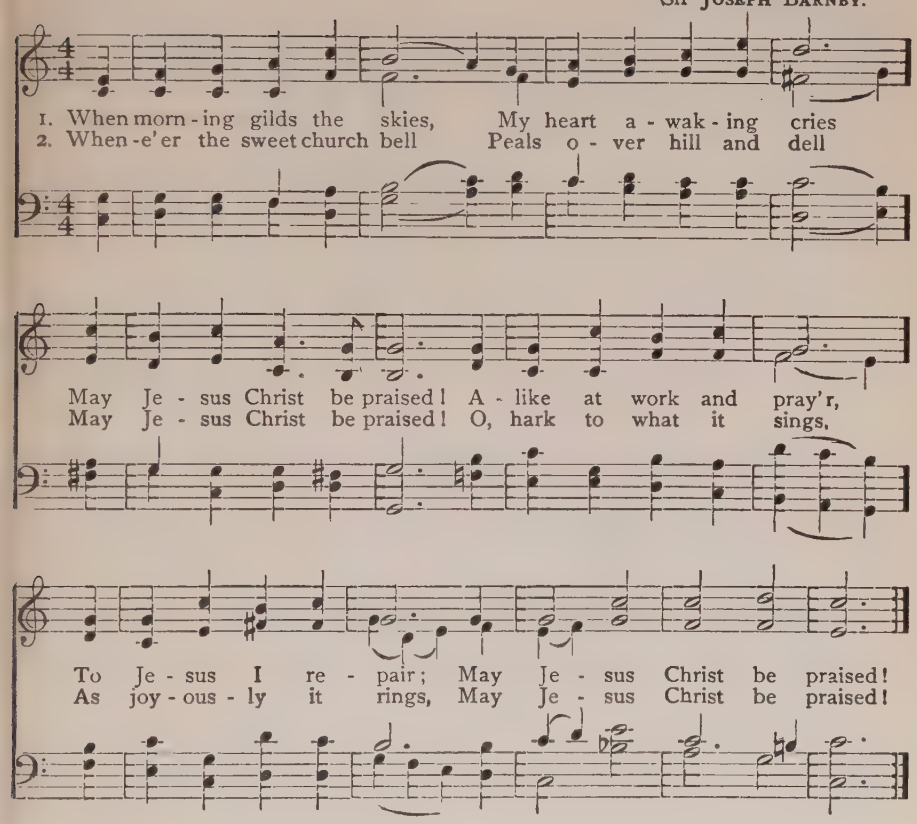
From "Jewels for Little Singers". By permission of Filmore Music Co.

9. Luther's Cradle Hymn

Composed by MARTIN LUTHER for his children.

1. A - way in a man - ger, No crib for a bed, The lit - tle Lord
2. Be near me, Lord Je - sus, I ask Thee to stay, Close by me for -
Je - sus Laid down His sweet head; The stars in the sky Looked
ev - er And love me, I pray; Bless all the dear chil - dren In
down where He lay,— The lit - tle Lord Je - sus A - sleep on the hay.
Thy ten - der care, And take us to heav - en, To live with Thee there.

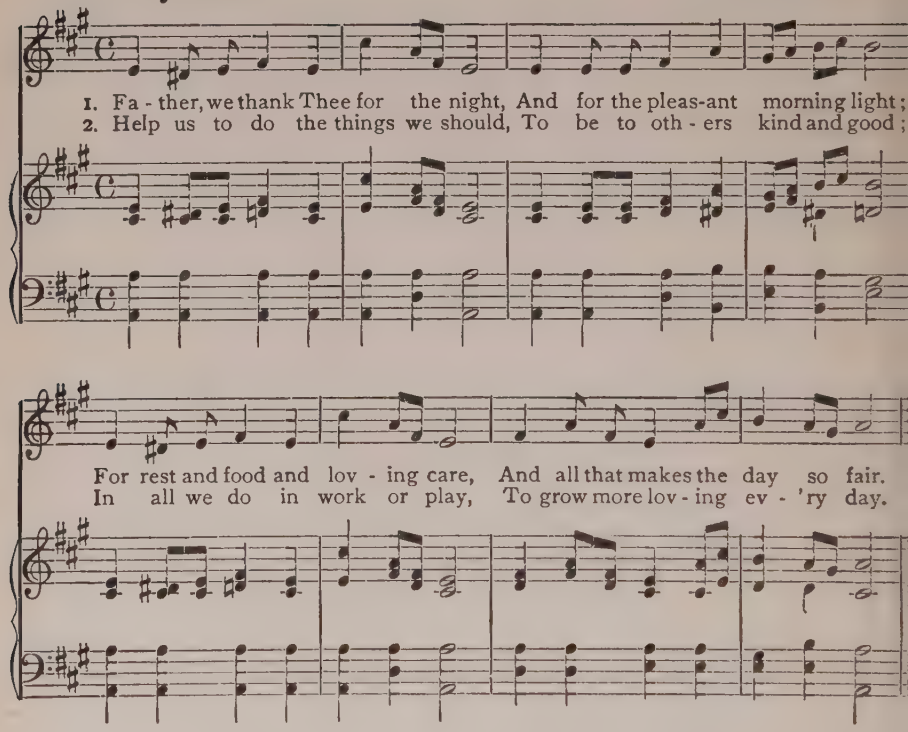
10. Morning Praise

Sir JOSEPH BARNBY.

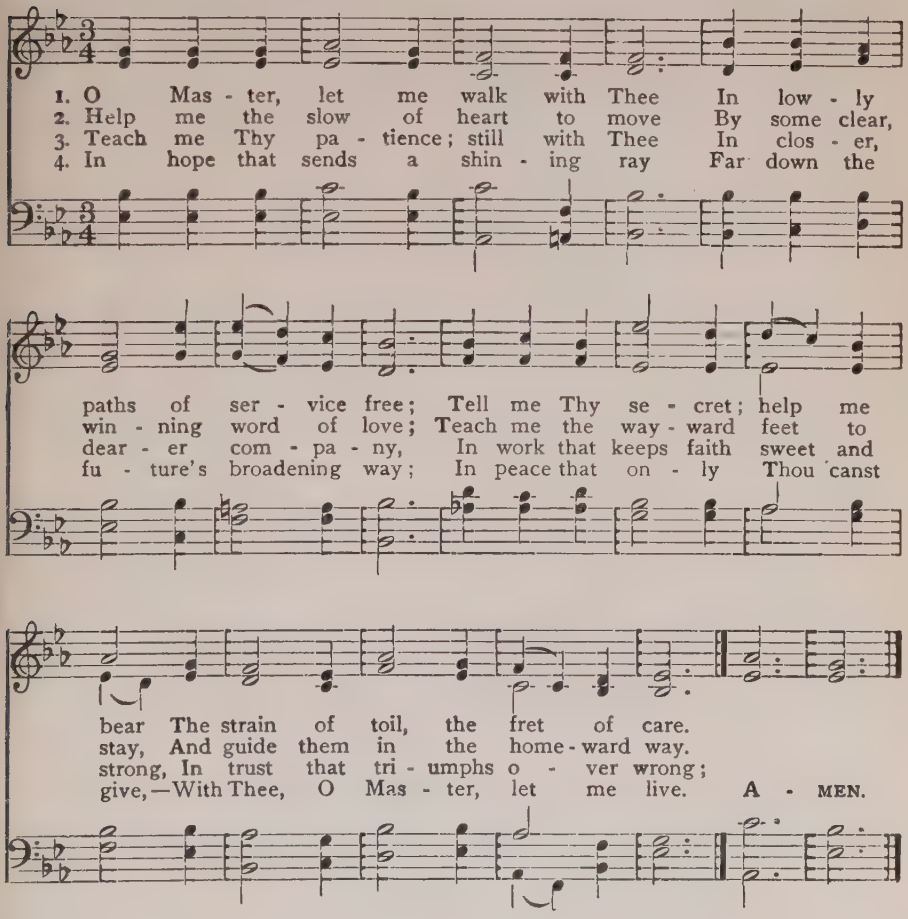

1. When morn - ing gilds the skies, My heart a - wak - ing cries
2. When - e'er the sweet church bell Peals o - ver hill and dell
May Je - sus Christ be praised! A - like at work and pray'r,
May Je - sus Christ be praised! O, hark to what it sings,
To Je - sus I re - pair; May Je - sus Christ be praised!
As joy - ous - ly it rings, May Je - sus Christ be praised!

11. Morning Hymn

REBECCA J. WESTON. D. BATCHELLOR.

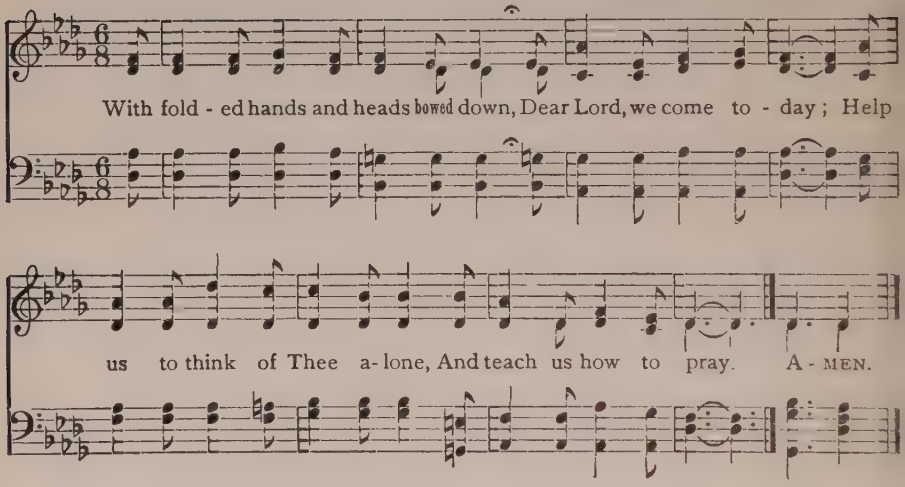

1. Fa - ther, we thank Thee for the night, And for the pleas-ant morning light;
2. Help us to do the things we should, To be to oth - ers kind and good;
For rest and food and lov - ing care, And all that makes the day so fair.
In all we do in work or play, To grow more lov - ing ev - 'ry day.

12. O Master, Let Me Walk with Thee

WASHINGTON GLADDEN, 1879. H. PERCY SMITH, 1874.

1. O Mas - ter, let me walk with Thee In low - ly
2. Help me the slow of heart to move By some clear,
3. Teach me Thy pa - tience; still with Thee In clos - er,
4. In hope that sends a shin - ing ray Far down the
paths of ser - vice free; Tell me Thy se - cret; help me
win - ning word of love; Teach me the way - ward feet to
dear - er com - pa - ny, In work that keeps faith sweet and
fu - ture's broadening way; In peace that on - ly Thou canst
bear The strain of toil, the fret of care.
stay, And guide them in the home - ward way.
strong, In trust that tri - umphs o - ver wrong;
give,—With Thee, O Mas - ter, let me live. A - MEN.

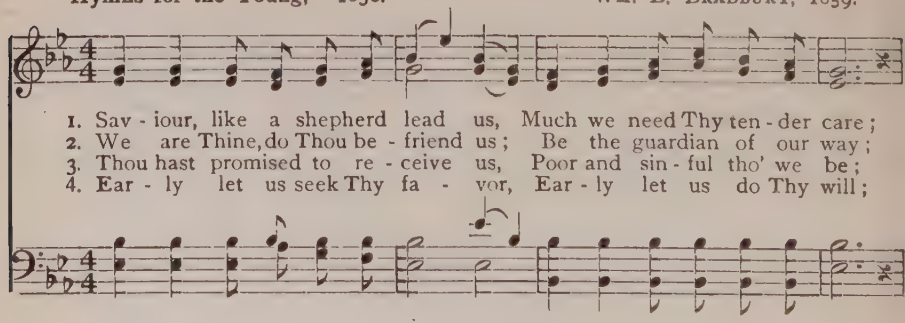
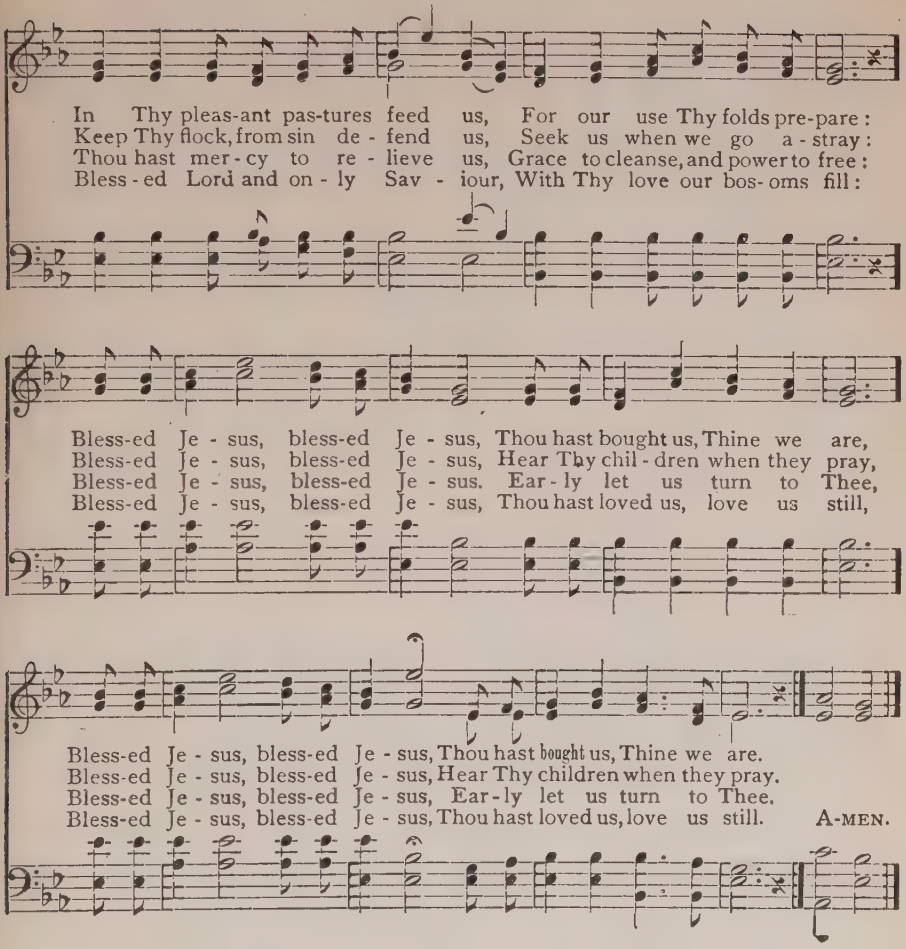
13. Opening Prayer

MARY B. BLAKEMORE.



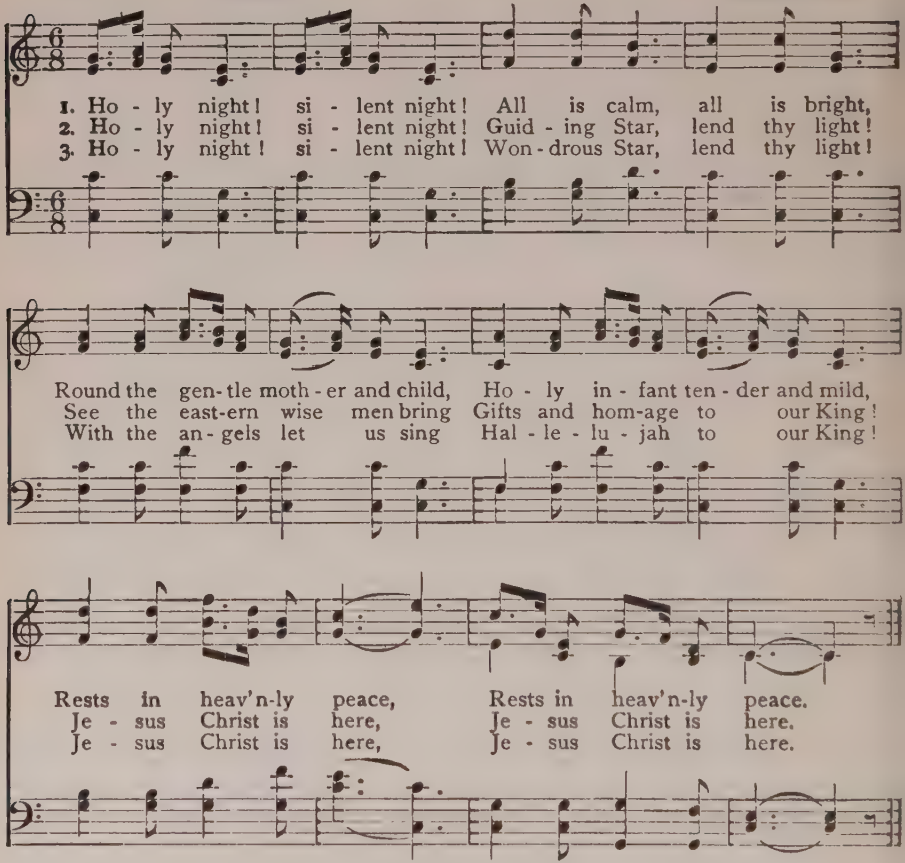
14. Saviour, Like a Shepherd Lead Us

"Hymns for the Young," 1836. WM. B. BRADBURY, 1859.


1. Sav - iour, like a shepherd lead us, Much we need Thy ten - der care;
2. We are Thine, do Thou be - friend us; Be the guardian of our way;
3. Thou hast promised to re - ceive us, Poor and sin - ful tho' we be;
4. Ear - ly let us seek Thy fa - vor, Ear - ly let us do Thy will;

In Thy pleas-ant pas-tures feed us, For our use Thy folds pre-pare:
Keep Thy flock, from sin de-fend us, Seek us when we go a-stray:
Thou hast mer-cy to re-lieve us, Grace to cleanse, and power to free:
Bless-ed Lord and on-ly Sav-iour, With Thy love our bos-oms fill:
Bless-ed Je-sus, bless-ed Je-sus, Thou hast bought us, Thine we are,
Bless-ed Je-sus, bless-ed Je-sus, Hear Thy chil-dren when they pray,
Bless-ed Je-sus, bless-ed Je-sus. Ear-ly let us turn to Thee,
Bless-ed Je-sus, bless-ed Je-sus, Thou hast loved us, love us still,
Bless-ed Je-sus, bless-ed Je-sus, Thou hast bought us, Thine we are.
Bless-ed Je-sus, bless-ed Je-sus, Hear Thy children when they pray.
Bless-ed Je-sus, bless-ed Je-sus, Ear-ly let us turn to Thee.
Bless-ed Je-sus, bless-ed Je-sus, Thou hast loved us, love us still. A-MEN.

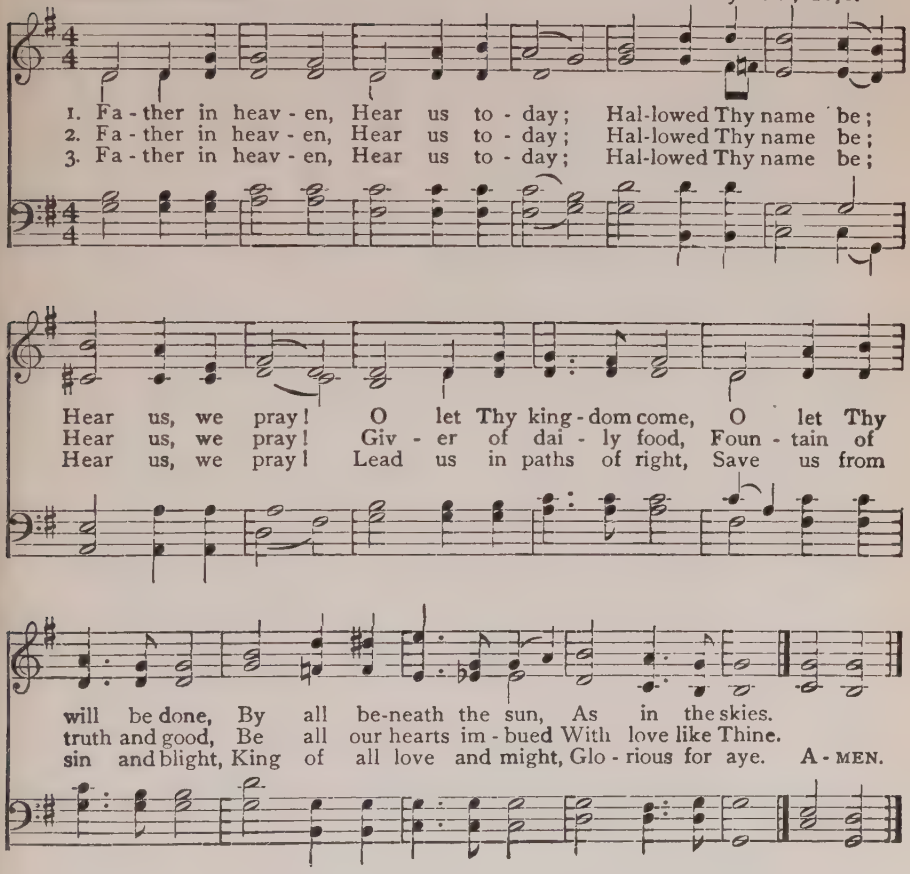
15. Silent Night

Words from the German. German Air.


1. Ho - ly night! si - lent night! All is calm, all is bright,
2. Ho - ly night! si - lent night! Guid - ing Star, lend thy light!
3. Ho - ly night! si - lent night! Won - drous Star, lend thy light!
Round the gen-tle moth - er and child, Ho - ly in - fant ten - der and mild,
See the east-ern wise men bring Gifts and hom-age to our King!
With the an - gels let us sing Hal - le - lu - jah to our King!
Rests in heav'n-ly peace, Rests in heav'n-ly peace.
Je - sus Christ is here, Je - sus Christ is here.
Je - sus Christ is here, Je - sus Christ is here.

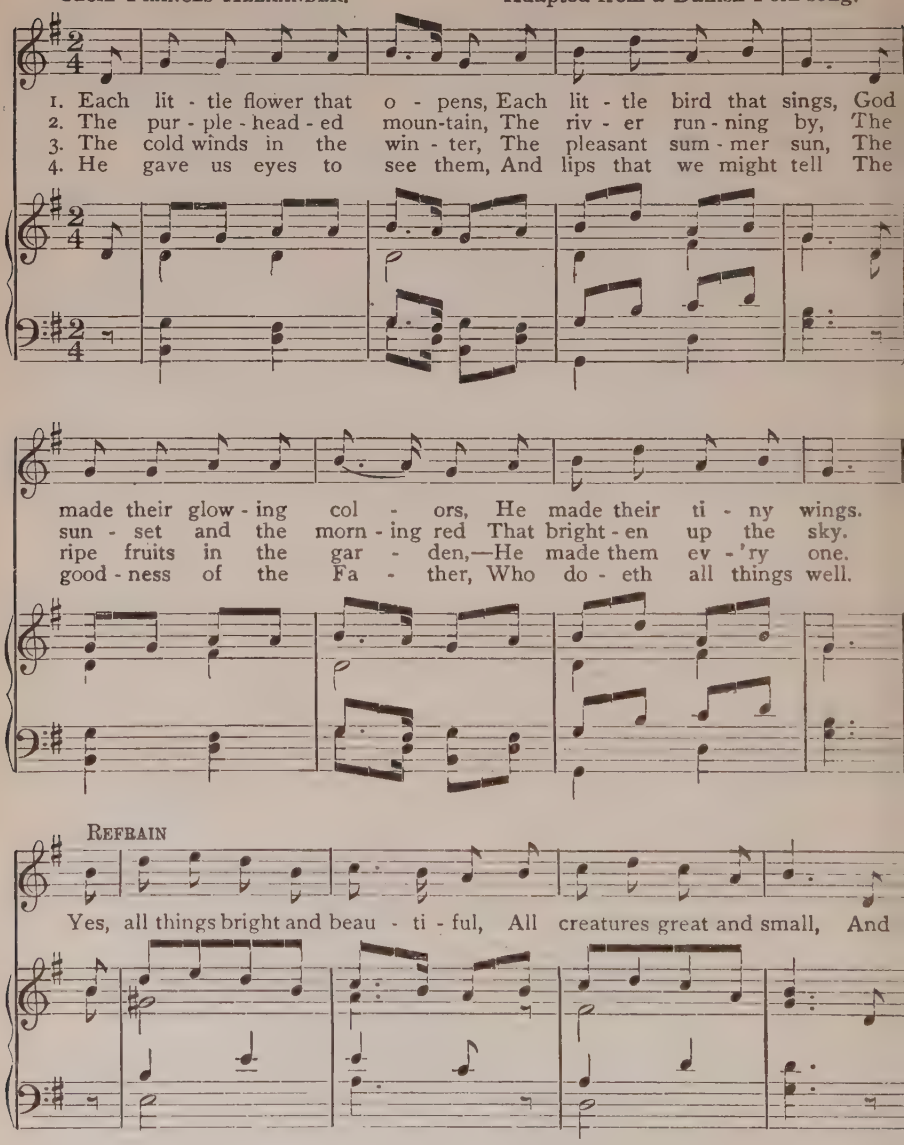
16. The Lord's Prayer

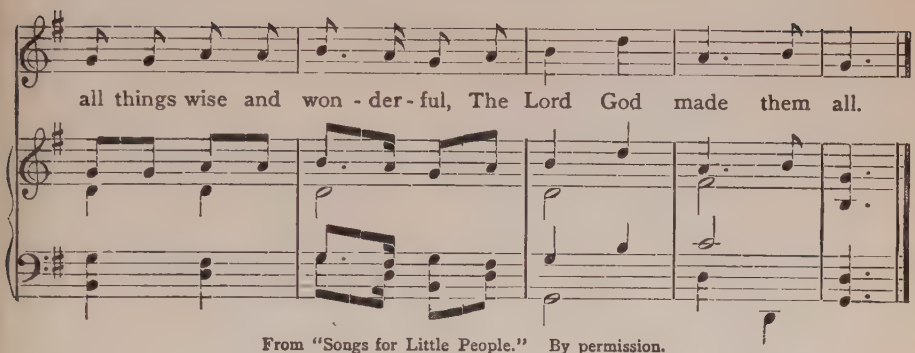
CHARLES G. AMES. Anonymous, 1870.


1. Fa - ther in heav - en, Hear us to - day; Hal-lowed Thy name be;
2. Fa - ther in heav - en, Hear us to - day; Hal-lowed Thy name be;
3. Fa - ther in heav - en, Hear us to - day; Hal-lowed Thy name be;
Hear us, we pray! O let Thy king - dom come, O let Thy
Hear us, we pray! Giv - er of dai - ly food, Foun - tain of
Hear us, we pray! Lead us in paths of right, Save us from
will be done, By all be-neath the sun, As in the skies.
truth and good, Be all our hearts im - bued With love like Thine.
sin and blight, King of all love and might, Glo - rious for aye. A - MEN.

17. All Things Bright and Beautiful

CECIL FRANCES ALEXANDER. Adapted from a Danish Folk-song.

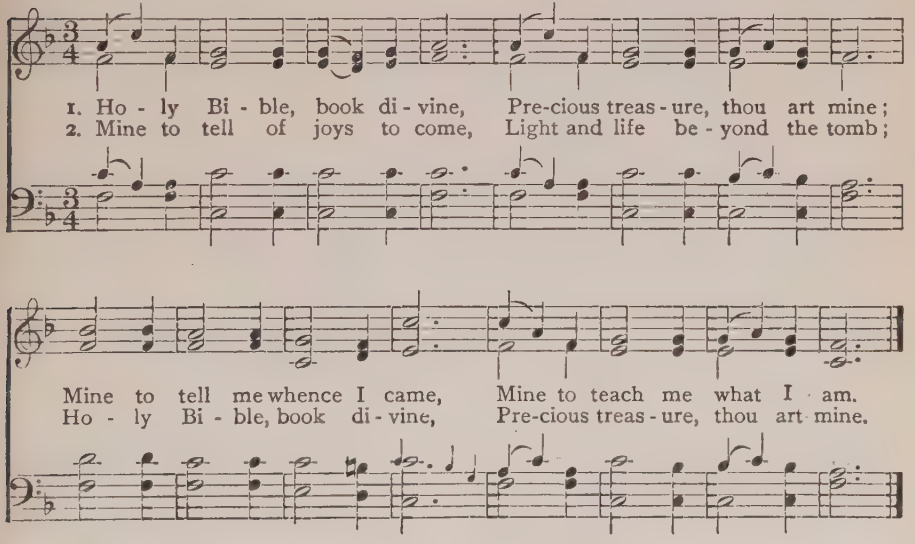

1. Each lit - tle flower that o - pens, Each lit - tle bird that sings, God
2. The pur - ple - head - ed moun-tain, The riv - er run - ning by, The
3. The cold winds in the win - ter, The pleasant sum - mer sun, The
4. He gave us eyes to see them, And lips that we might tell The
made their glow - ing col - ors, He made their ti - ny wings.
sun - set and the morn - ing red That bright - en up the sky.
ripe fruits in the gar - den,—He made them ev - 'ry one.
good - ness of the Fa - ther, Who do - eth all things well.
REFRAIN
Yes, all things bright and beau - ti - ful, All creatures great and small, And



From "Songs for Little People." By permission.

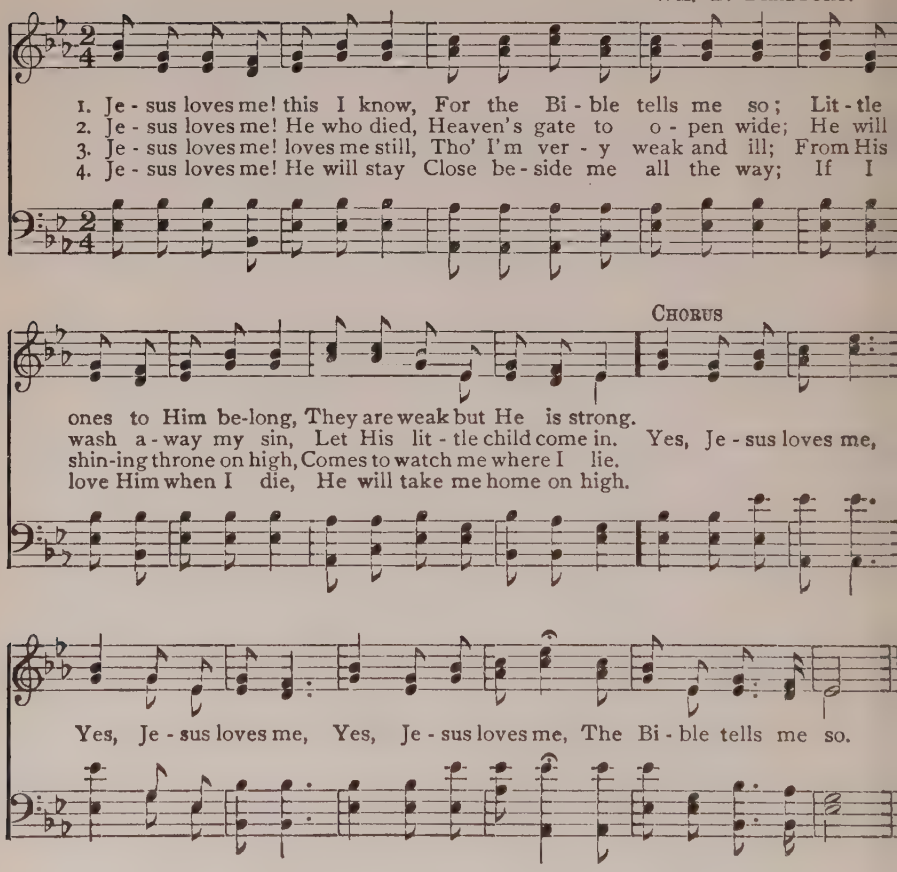
18. Holy Bible, Book Divine

JOHN BURTON. WM. B. BRADBURY.

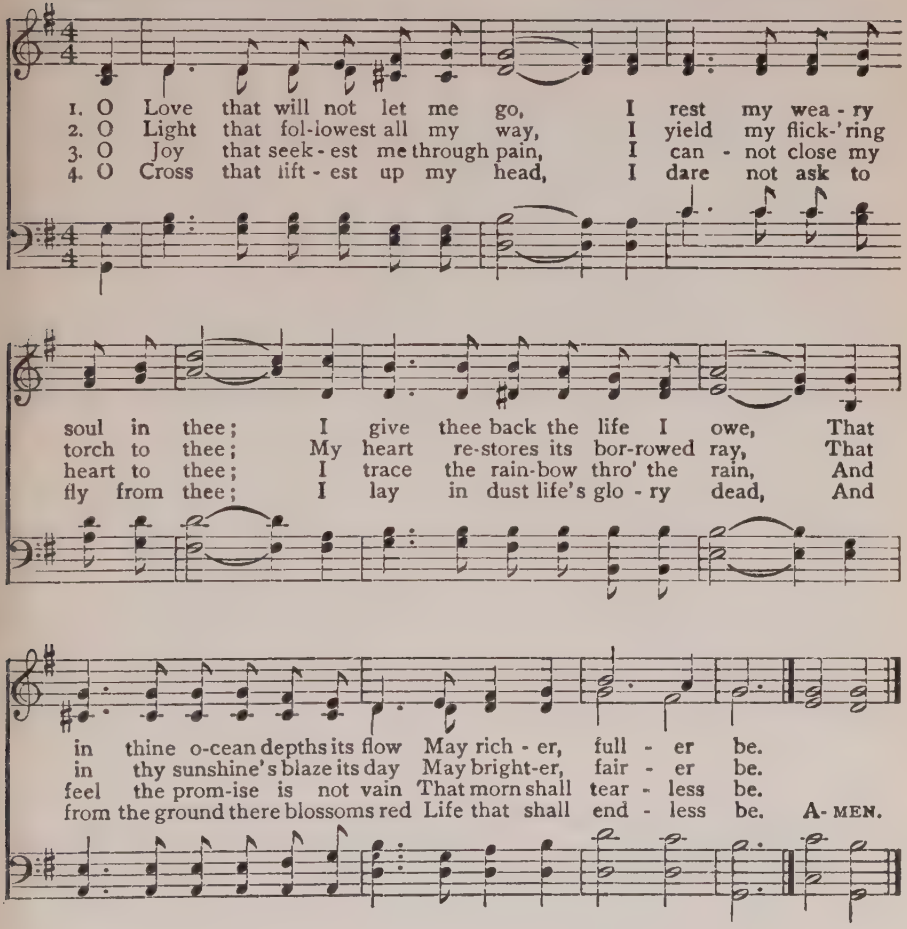

1. Ho - ly Bi - ble, book di - vine, Pre-cious treas - ure, thou art mine;
2. Mine to tell of joys to come, Light and life be - yond the tomb;
Mine to tell me whence I came, Mine to teach me what I - am.
Ho - ly Bi - ble, book di - vine, Pre-cious treas - ure, thou art mine.

19. Jesus Loves Me

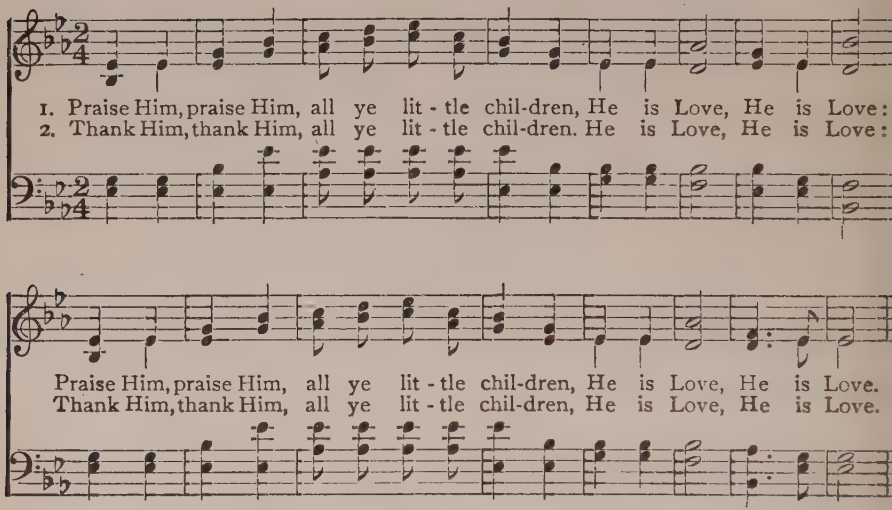
(The favorite Hymn of China)

Wm. B. Bradbury.

1. Je - sus loves me! this I know, For the Bi - ble tells me so; Lit - tle
2. Je - sus loves me! He who died, Heaven's gate to o - pen wide; He will
3. Je - sus loves me! loves me still, Tho' I'm ver - y weak and ill; From His
4. Je - sus loves me! He will stay Close be - side me all the way; If I
Chorus
ones to Him be-long, They are weak but He is strong.
wash a - way my sin, Let His lit - tle child come in. Yes, Je - sus loves me,
shin-ing throne on high, Comes to watch me where I lie.
love Him when I die, He will take me home on high.
Yes, Je - sus loves me, Yes, Je - sus loves me, The Bi - ble tells me so.

20. O Love That Will Not Let Me Go

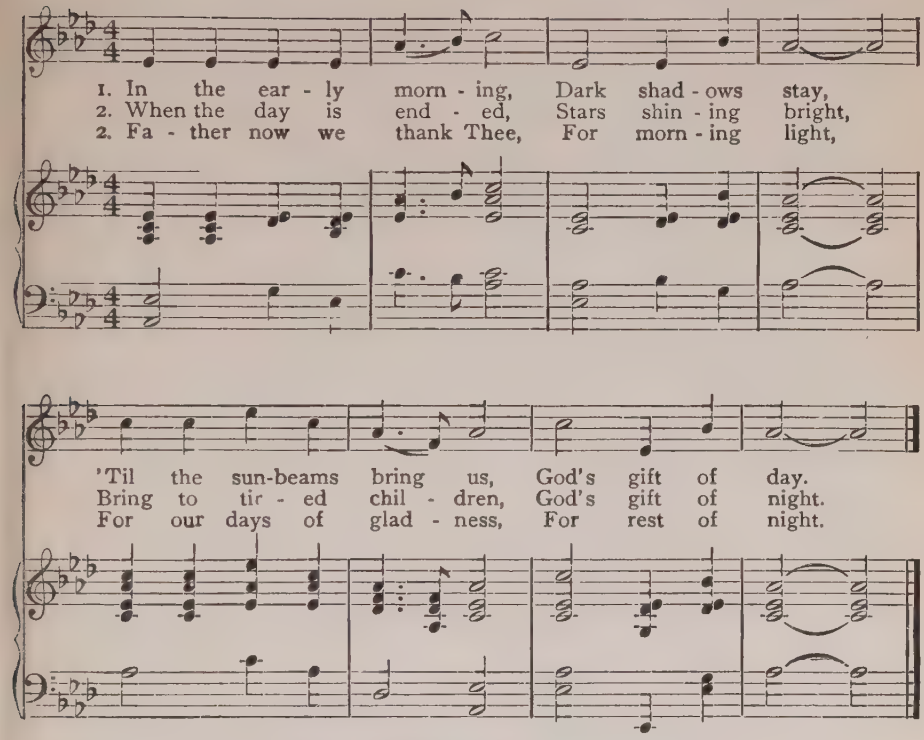
GEORGE MATHESON, 1882. ALBERT PEACE, 1885–1912.

1. O Love that will not let me go, I rest my wea - ry
2. O Light that fol-lowest all my way, I yield my flick-'ring
3. O Joy that seek - est me through pain, I can - not close my
4. O Cross that lift - est up my head, I dare not ask to
soul in thee; I give thee back the life I owe, That
torch to thee; My heart re-stores its bor-rowed ray, That
heart to thee; I trace the rain-bow thro' the rain, And
fly from thee; I lay in dust life's glo - ry dead, And
in thine o-cean depths its flow May rich - er, full - er be.
in thy sunshine's blaze its day May bright-er, fair - er be.
feel the prom-ise is not vain That morn shall tear - less be.
from the ground there blossoms red Life that shall end - less be. A-MEN.

21. Praise Him, Praise Him

Anon. Arr. by HUBERT P. MAIN.

1. Praise Him, praise Him, all ye lit - tle chil-dren, He is Love, He is Love:
2. Thank Him, thank Him, all ye lit - tle chil-dren. He is Love, He is Love:
Praise Him, praise Him, all ye lit - tle chil-dren, He is Love, He is Love.
Thank Him, thank Him, all ye lit - tle chil-dren, He is Love, He is Love.

22. God's Gift of Day and Night

I. F. L. FANNY B. EARLE.

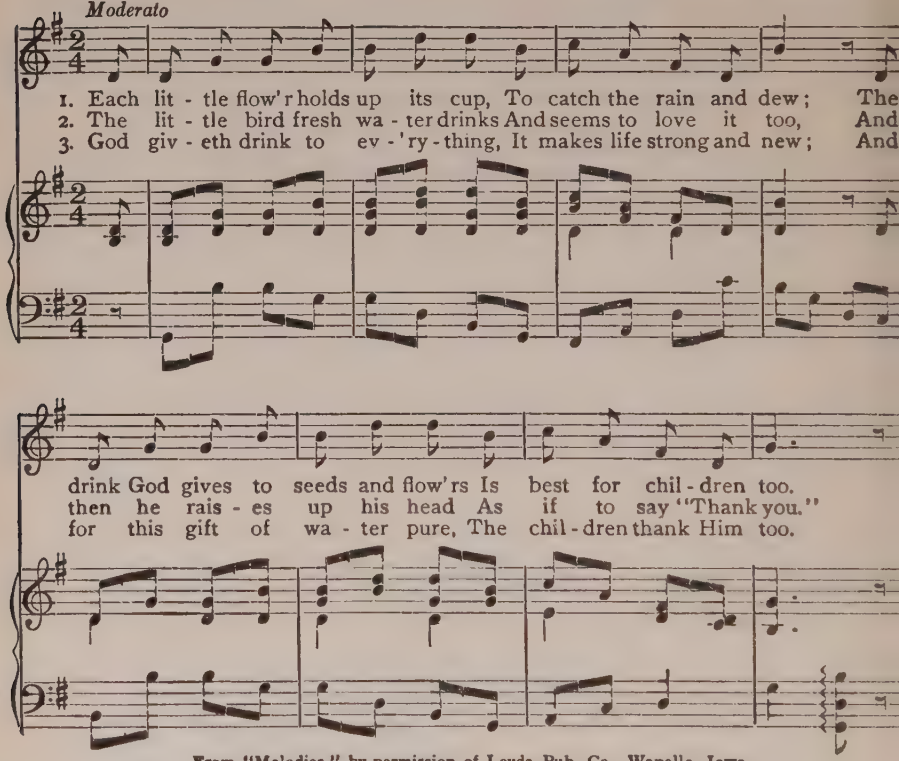

1. In the ear - ly morn - ing, Dark shad - ows stay,
2. When the day is end - ed, Stars shin - ing bright,
2. Fa - ther now we thank Thee, For morn - ing light,
'Til the sun-beams bring us, God's gift of day.
Bring to tir - ed chil - dren, God's gift of night.
For our days of glad - ness, For rest of night.

From "Carols," by permission of Leyda Pub. Co., Wapello, Iowa.

23. God's Gift of Water

Adapted by I. F. L. **Arranged by MARY MUNSON.**

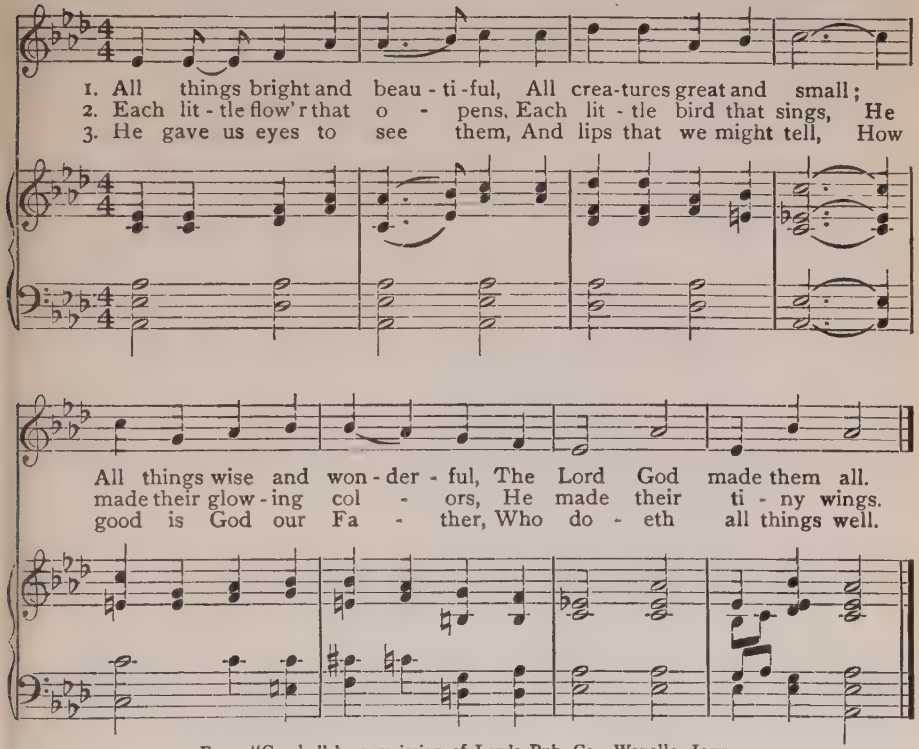
Moderato


1. Each lit - tle flow'r holds up its cup, To catch the rain and dew; The
2. The lit - tle bird fresh wa - ter drinks And seems to love it too, And
3. God giv - eth drink to ev - 'ry - thing, It makes life strong and new; And
drink God gives to seeds and flow'rs Is best for chil - dren too.
then he rais - es up his head As if to say "Thank you."
for this gift of wa - ter pure, The chil - dren thank Him too.

From "Melodies," by permission of Leyda Pub. Co., Wapello, Iowa.

24. God's Work

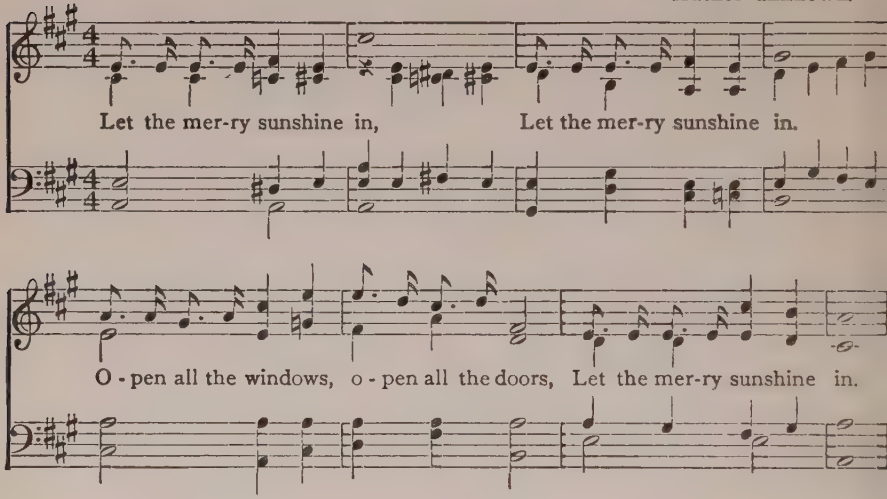
Mrs. C. F. Alexander. Fanny B. Earle.


1. All things bright and beau - ti - ful, All crea-tures great and small;
2. Each lit - tle flow'r that o - pens, Each lit - tle bird that sings, He
3. He gave us eyes to see them, And lips that we might tell, How
All things wise and won - der - ful, The Lord God made them all.
made their glow - ing col - ors, He made their ti - ny wings.
good is God our Fa - ther, Who do - eth all things well.

From "Carols," by permission of Leyda Pub. Co., Wapello, Iowa.

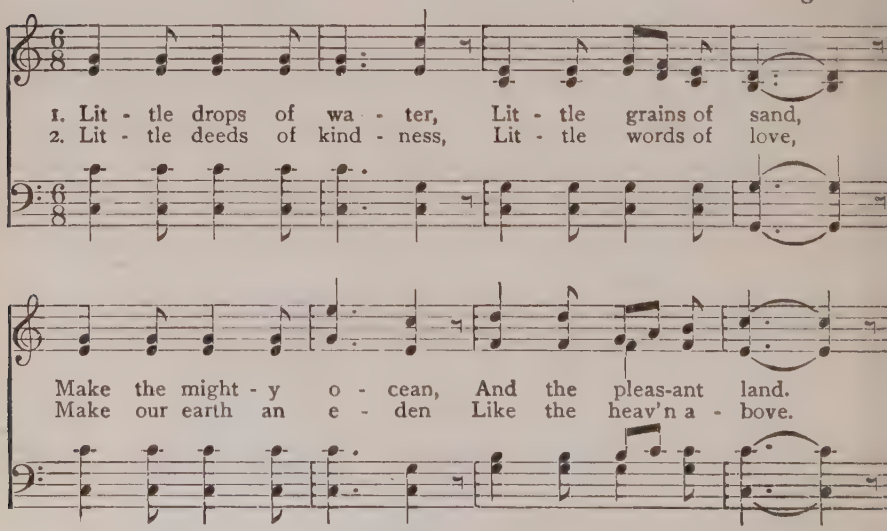
25. Let the Merry Sunshine in

Author unknown.



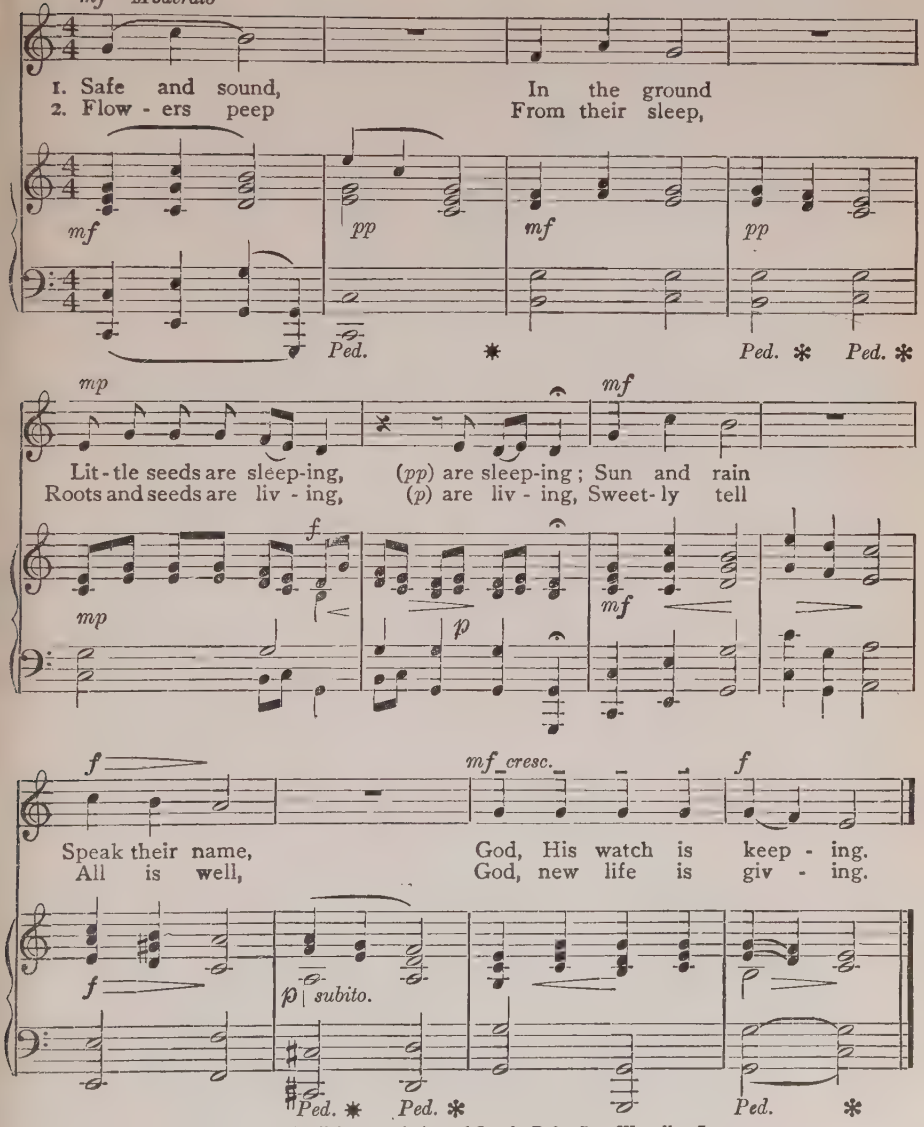
26. Little Drops of Water

Rev. Eben C. Brewer. English.


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Lit - tle deeds of kind - ness, Lit - tle words of love,
Make the might - y o - cean, And the pleas-ant land.
Make our earth an e - den Like the heav'n a - bove.

27. New Life

I. F. L. HELEN M. BROWNE.


mf Moderato
1. Safe and sound, In the ground
2. Flow - ers peep From their sleep,
mf pp mf pp
Ped. * Ped. * Ped. *
mp mf
Lit - tle seeds are sleep-ing, (pp) are sleep-ing; Sun and rain
Roots and seeds are liv - ing, (p) are liv - ing, Sweet - ly tell
mp f p mf
f mf cresc. f
Speak their name, God, His watch is keep - ing.
All is well, God, new life is giv - ing.
f p subito.
Ped. * Ped. * Ped. *

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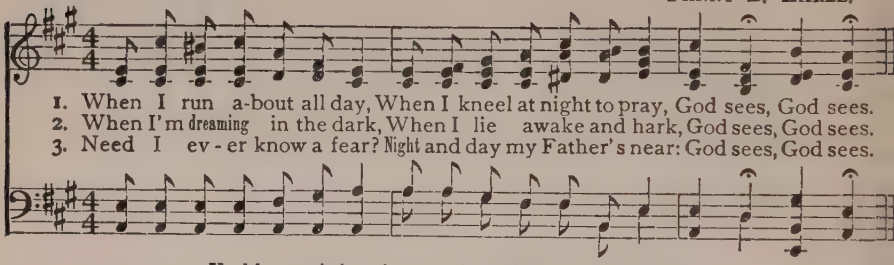
28. Night and Day

MARY MAPES DODGE. FANNY B. EARLE.


1. When I run a-bout all day, When I kneel at night to pray, God sees, God sees.
2. When I'm dreaming in the dark, When I lie awake and hark, God sees, God sees.
3. Need I ev - er know a fear? Night and day my Father's near: God sees, God sees.

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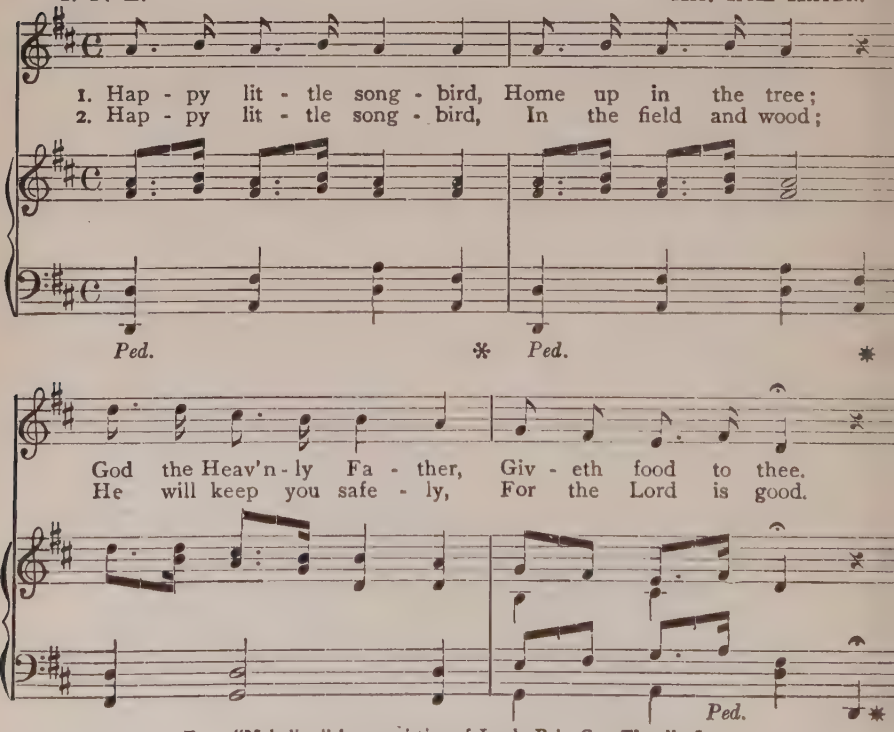
29. The Heavenly Father Feedeth Them

I. F. L. ARR. FROM HAYDN.


1. Hap - py lit - tle song - bird, Home up in the tree;
2. Hap - py lit - tle song - bird, In the field and wood;
Ped. * Ped. *
God the Heav'n - ly Fa - ther, Giv - eth food to thee.
He will keep you safe - ly, For the Lord is good.
Ped. *

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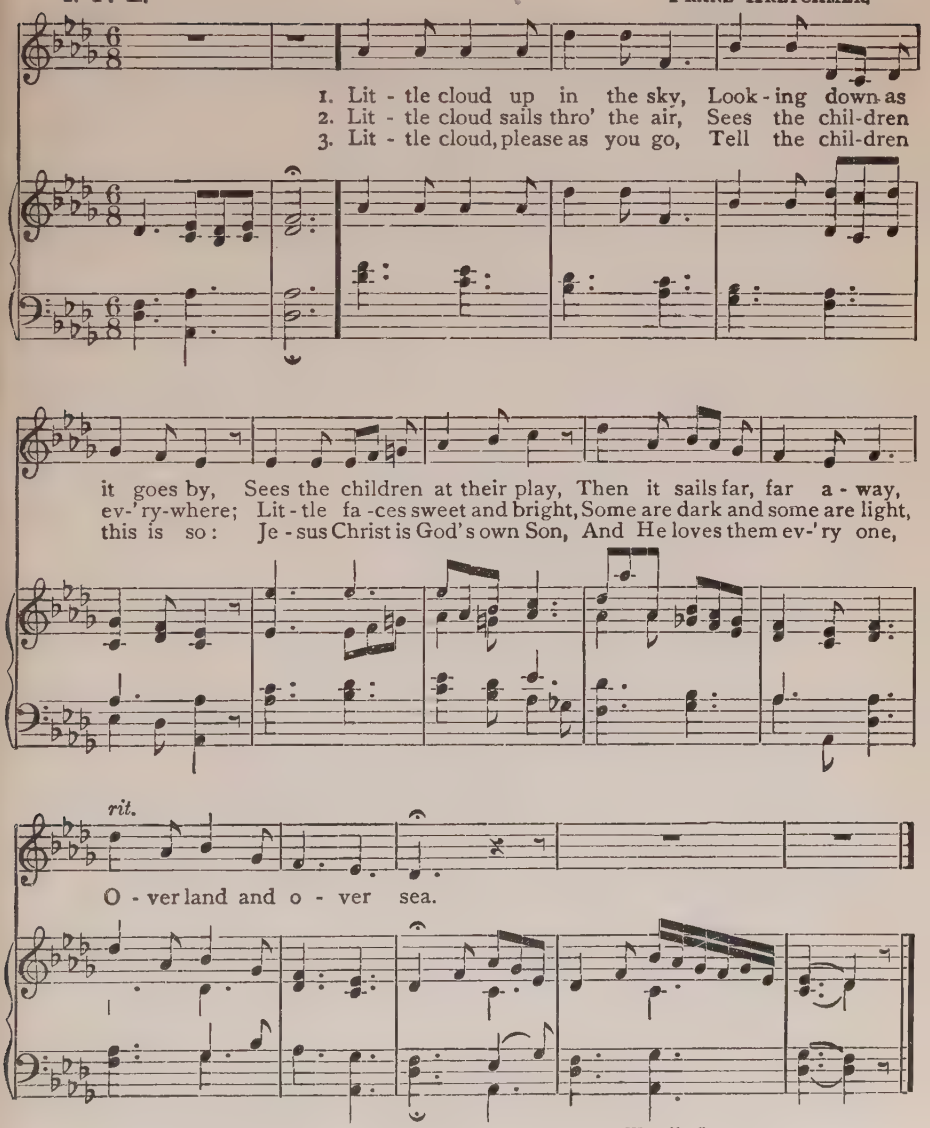
30. The Little Cloud

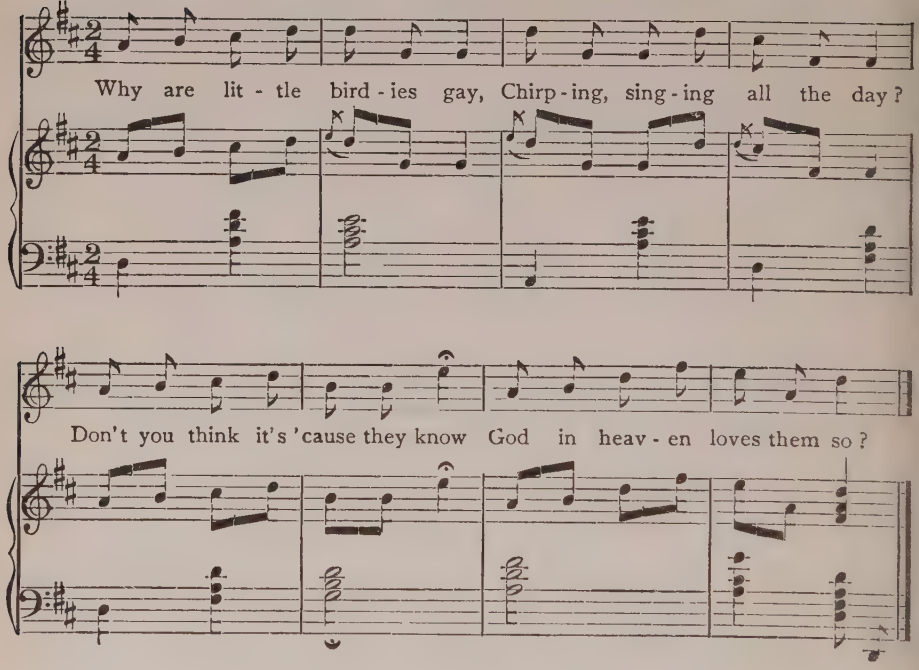
I. F. L. FRANZ KRETCHMER.


1. Lit - tle cloud up in the sky, Look - ing down as
2. Lit - tle cloud sails thro' the air, Sees the chil-dren
3. Lit - tle cloud, please as you go, Tell the chil-dren
it goes by, Sees the children at their play, Then it sails far, far a - way,
ev-'ry-where; Lit - tle fa - ces sweet and bright, Some are dark and some are light,
this is so: Je - sus Christ is God's own Son, And He loves them ev-'ry one,
rit.
O - ver land and o - ver sea.

From "Melodies," by permission of Leyda Pub. Co., Wapello Iowa.

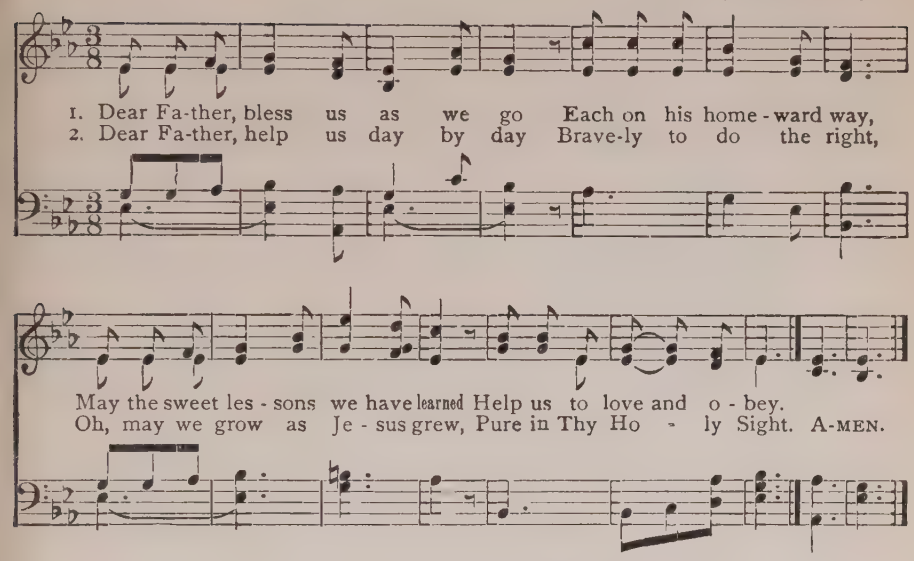
31. Why are Little Birdies Gay?

Words and music by LILLEN E. LANDMAN.



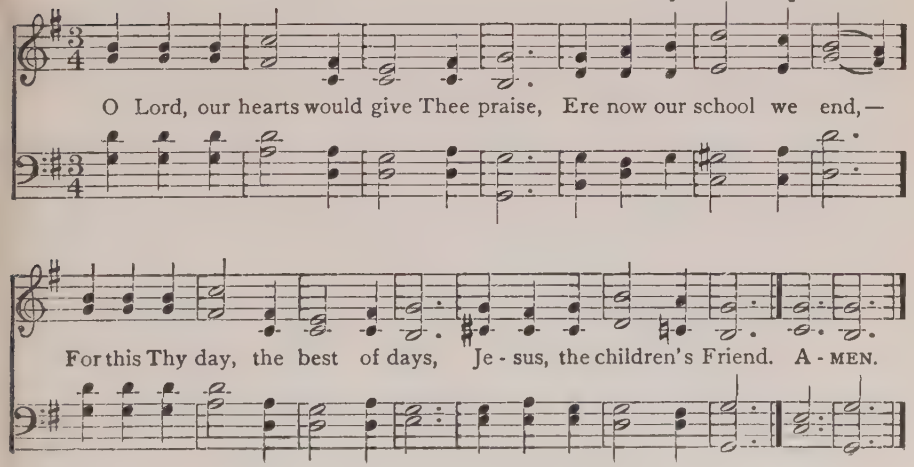
32. Closing Prayer

MARY B. BLAKEMORE.


1. Dear Fa-ther, bless us as we go Each on his home-ward way,
2. Dear Fa-ther, help us day by day Brave-ly to do the right,
May the sweet les-sons we have learned Help us to love and o-bey.
Oh, may we grow as Je-sus grew, Pure in Thy Ho-ly Sight. A-MEN.

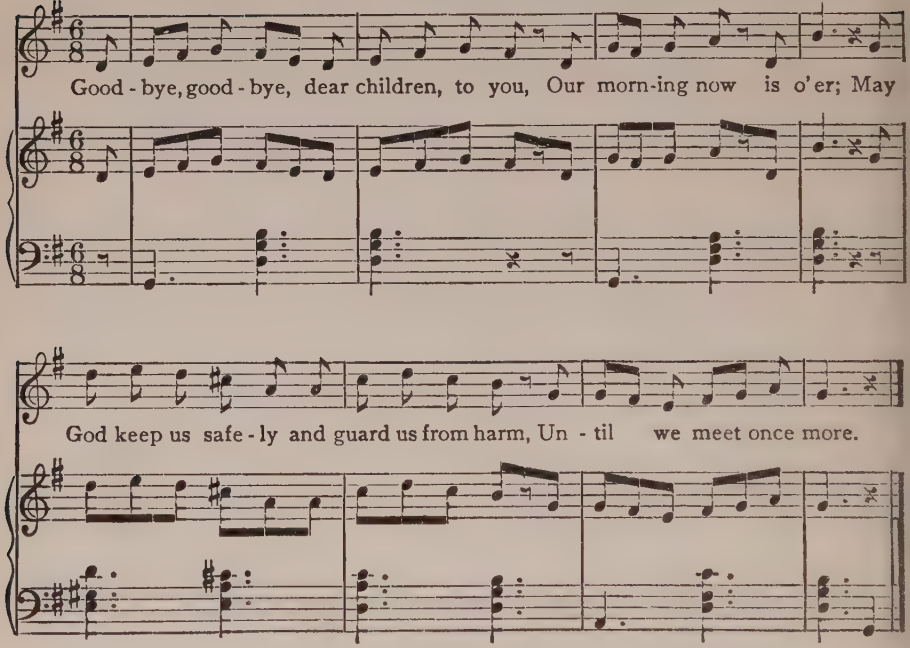
33. Good-bye Hymn

Hymnal Companion.


O Lord, our hearts would give Thee praise, Ere now our school we end,—
For this Thy day, the best of days, Je-sus, the children's Friend. A-MEN.

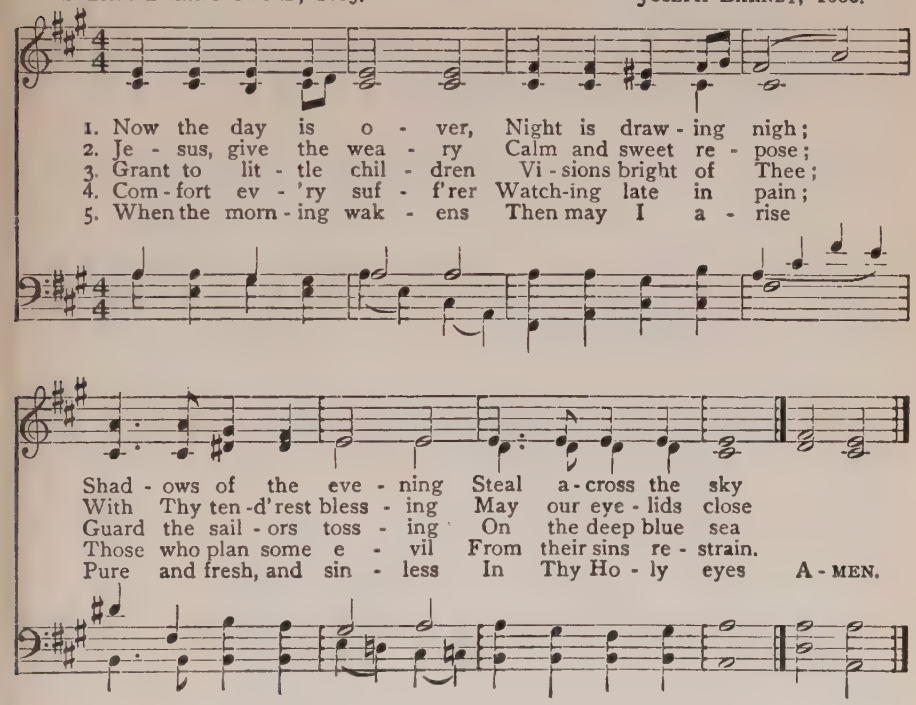
34. Good-bye Song

Words and music by LILLIEN E. LANDMAN.


Good - bye, good - bye, dear children, to you, Our morn-ing now is o'er; May
God keep us safe - ly and guard us from harm, Un - til we meet once more.

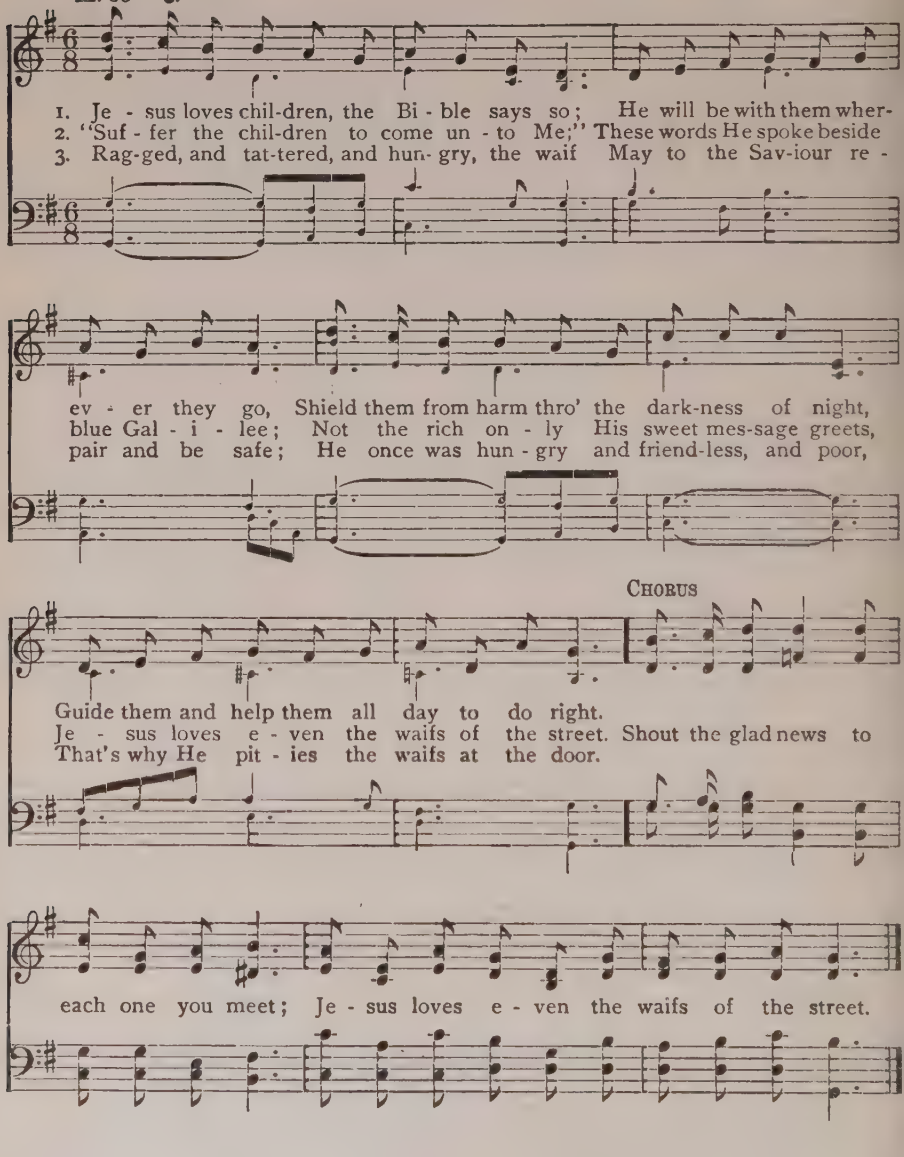
35. Now the Day is Over

SABINE BARING-GOULD, 1865. JOSEPH BARNBY, 1868.

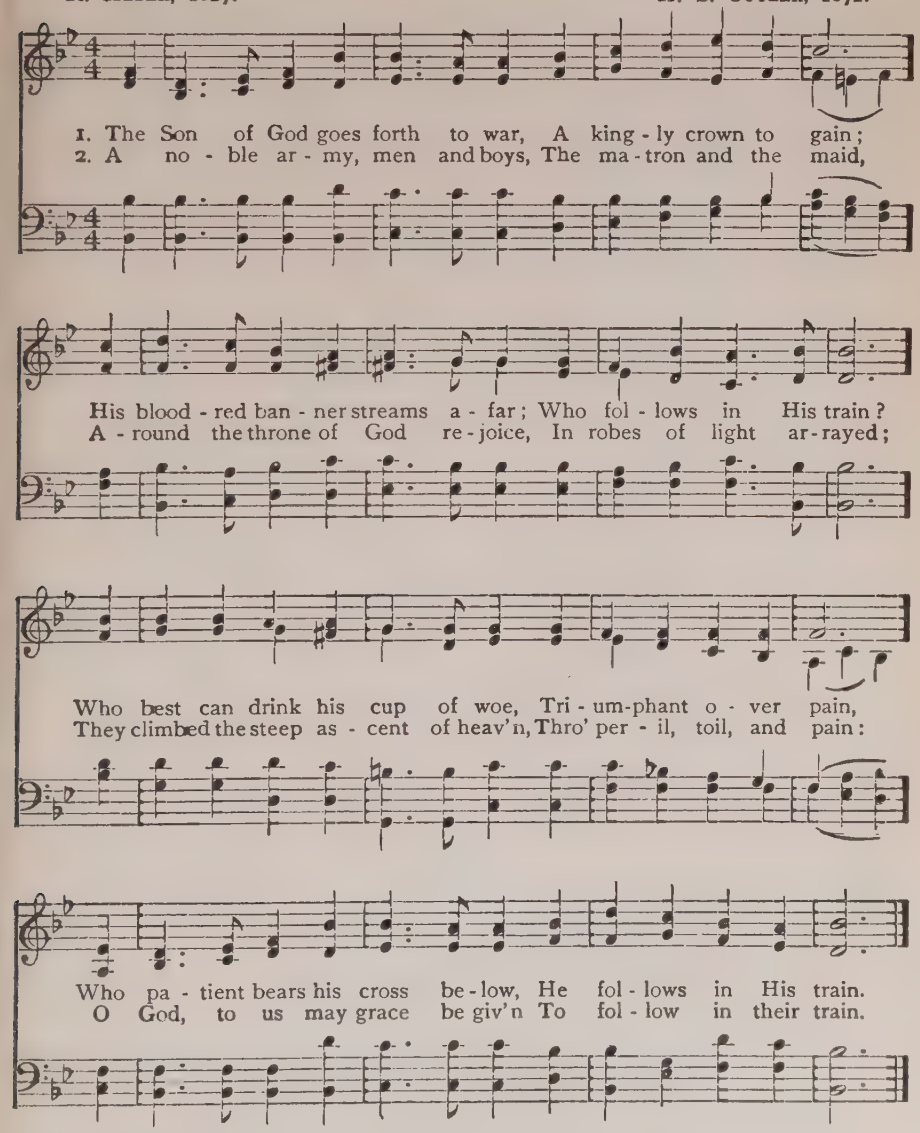

1. Now the day is o - ver, Night is draw - ing nigh;
2. Je - sus, give the wea - ry Calm and sweet re - pose;
3. Grant to lit - tle chil - dren Vi - sions bright of Thee;
4. Com - fort ev - 'ry suf - f'rer Watch-ing late in pain;
5. When the morn - ing wak - ens Then may I a - rise
Shad - ows of the eve - ning Steal a - cross the sky
With Thy ten - d'rest bless - ing May our eye - lids close
Guard the sail - ors toss - ing On the deep blue sea
Those who plan some e - vil From their sins re - strain.
Pure and fresh, and sin - less In Thy Ho - ly eyes A - MEN.

36. Even the Waifs of the Street

J. A. Fraser, Jr. Fred. Weldon. Arr.

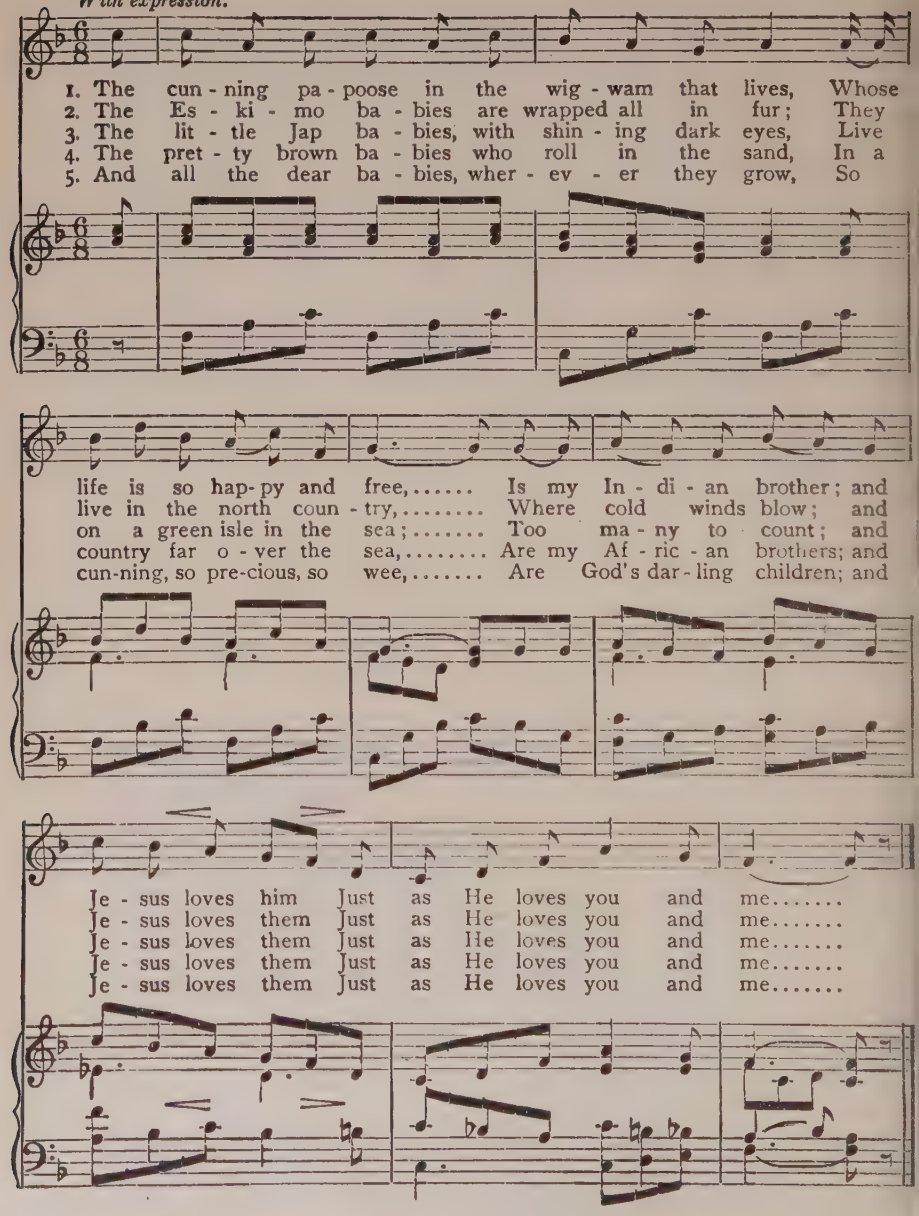
M. 56 = ♩.

1. Je - sus loves chil-dren, the Bi - ble says so; He will be with them wher-
2. "Suf - fer the chil-dren to come un - to Me;" These words He spoke beside
3. Rag-ged, and tat-tered, and hun- gry, the waif May to the Sav-iour re -
ev - er they go, Shield them from harm thro' the dark-ness of night,
blue Gal - i - lee; Not the rich on - ly His sweet mes-sage greets,
pair and be safe; He once was hun - gry and friend-less, and poor,
Chorus
Guide them and help them all day to do right.
Je - sus loves e - ven the waifs of the street. Shout the glad news to
That's why He pit - ies the waifs at the door.
each one you meet; Je - sus loves e - ven the waifs of the street.

37. The Son of God Goes Forth to War

R. Heber, 1827. H. S. Cutler, 1872.

1. The Son of God goes forth to war, A king-ly crown to gain;
2. A no-ble ar-my, men and boys, The ma-tron and the maid,
His blood-red ban-ner streams a-far; Who fol-lows in His train?
A-round the throne of God re-joice, In robes of light ar-rayed;
Who best can drink his cup of woe, Tri-um-phant o-ver pain,
They climbed the steep as-cent of heav'n, Thro' per-il, toil, and pain:
Who pa-tient bears his cross be-low, He fol-lows in His train.
O God, to us may grace be giv'n To fol-low in their train.

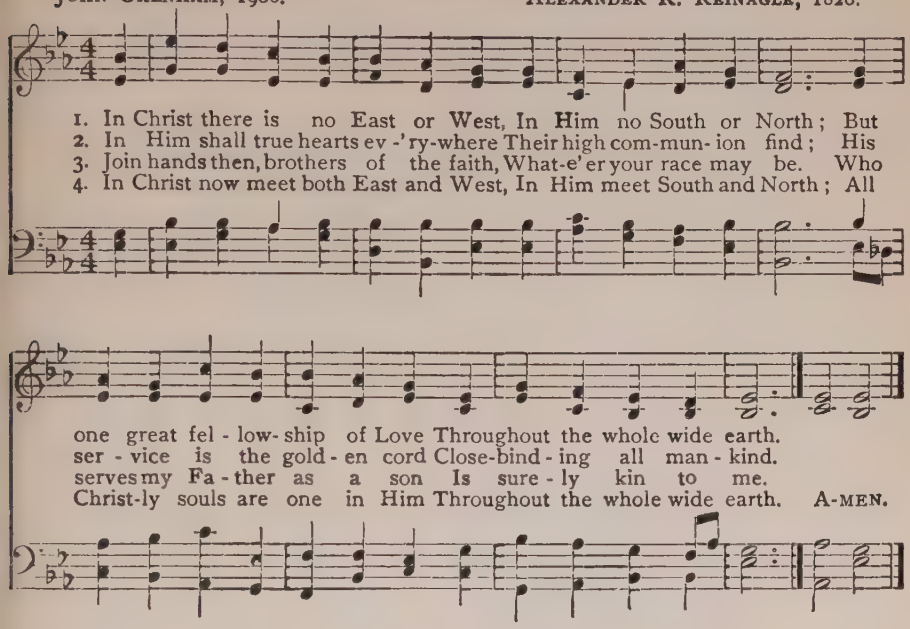
38. The World Children for Jesus

M. C. B. MARGARET COOTE BROWN.

With expression.

1. The cun - ning pa - poose in the wig - wam that lives, Whose
2. The Es - ki - mo ba - bies are wrapped all in fur; They
3. The lit - tle Jap ba - bies, with shin - ing dark eyes, Live
4. The pret - ty brown ba - bies who roll in the sand, In a
5. And all the dear ba - bies, wher - ev - er they grow, So
life is so hap - py and free,..... Is my In - di - an brother; and
live in the north coun - try,..... Where cold winds blow; and
on a green isle in the sea;..... Too ma - ny to count; and
country far o - ver the sea,..... Are my Af - ric - an brothers; and
cun-ning, so pre-cious, so wee,..... Are God's dar - ling children; and
Je - sus loves him Just as He loves you and me.....
Je - sus loves them Just as He loves you and me.....
Je - sus loves them Just as He loves you and me.....
Je - sus loves them Just as He loves you and me.....
Je - sus loves them Just as He loves you and me.....

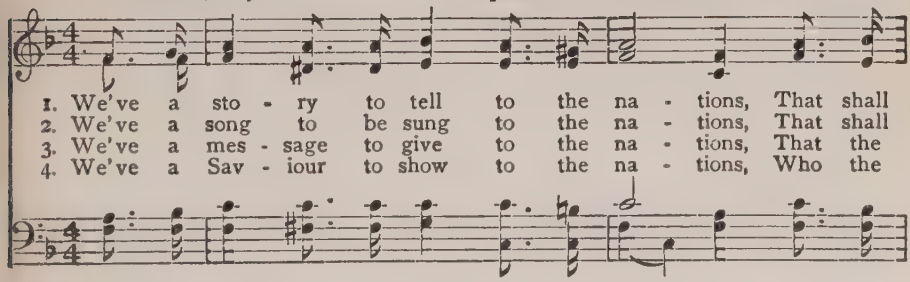
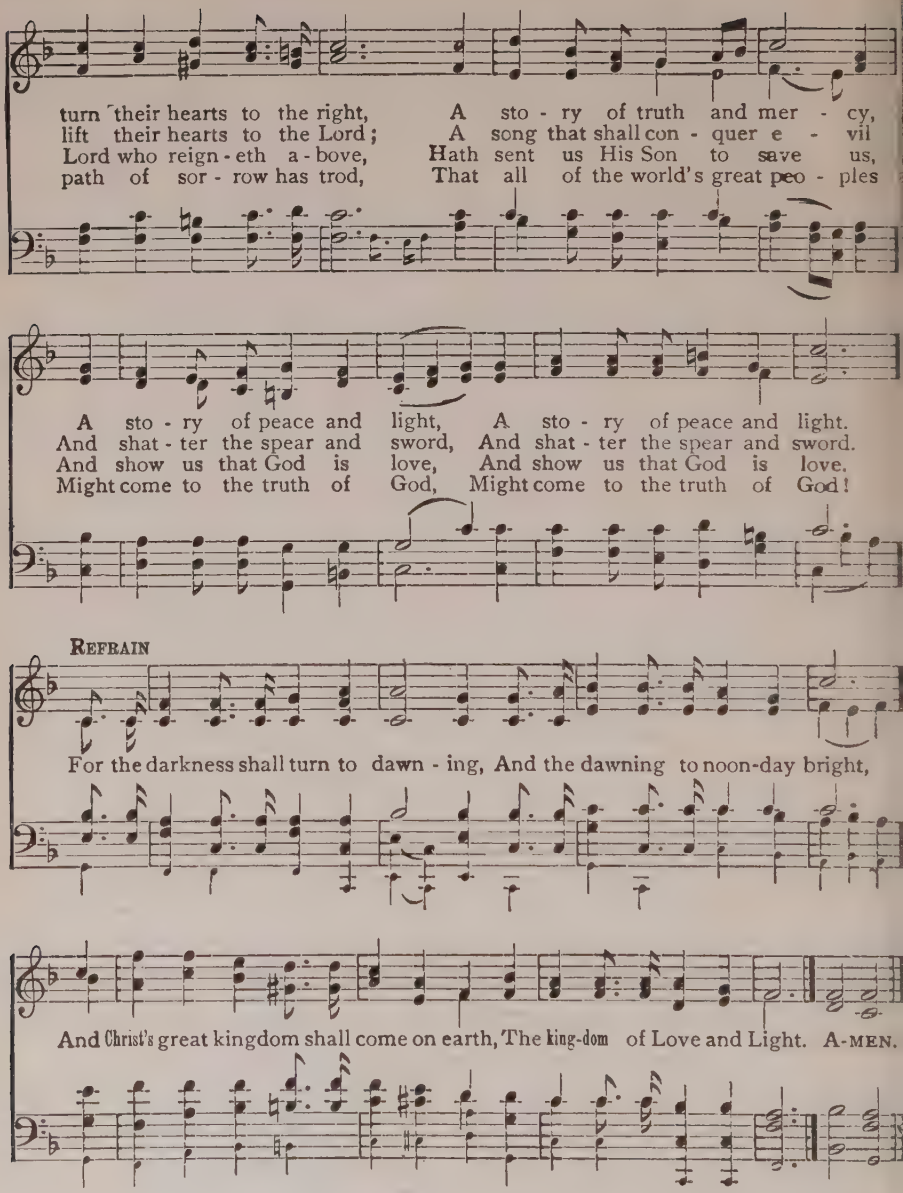
39. In Christ There is No East or West

JOHN OXENHAM, 1908. ALEXANDER R. REINAGLE, 1826.


1. In Christ there is no East or West, In Him no South or North; But
2. In Him shall true hearts ev-'ry-where Their high com-mun-ion find; His
3. Join hands then, brothers of the faith, What-e'er your race may be. Who
4. In Christ now meet both East and West, In Him meet South and North; All
one great fel-low-ship of Love Throughout the whole wide earth.
ser-vice is the gold-en cord Close-bind-ing all man-kind.
serves my Fa-ther as a son Is sure-ly kin to me.
Christ-ly souls are one in Him Throughout the whole wide earth. A-MEN.

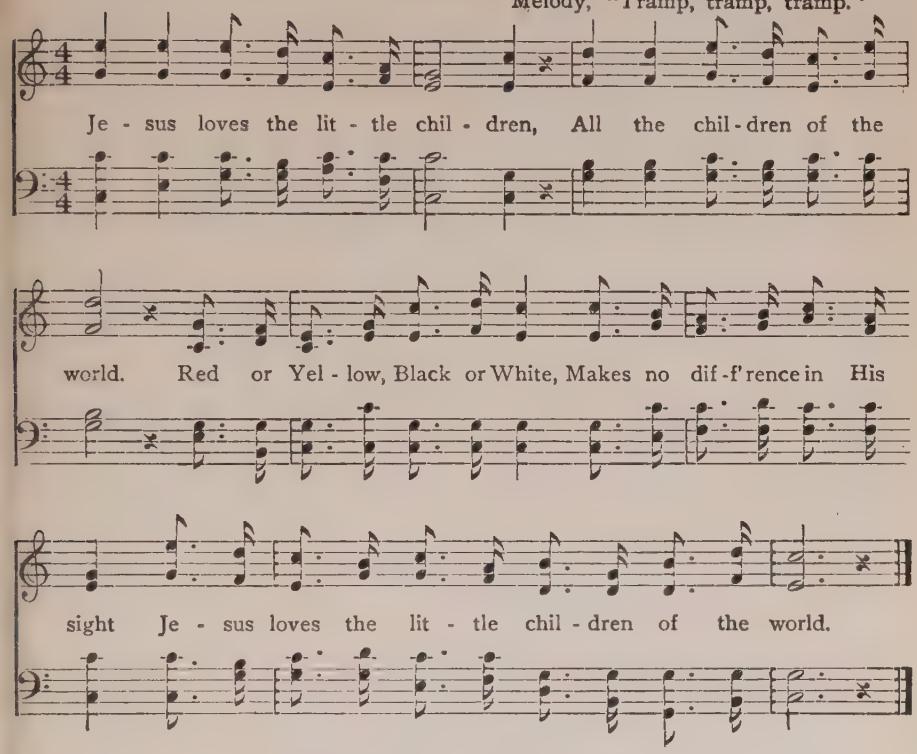
40. We've a Story to Tell to the Nations

COLIN STERNE, 1896. Adapted from H. ERNEST NICHOL, 1896.


1. We've a sto-ry to tell to the na-tions, That shall
2. We've a song to be sung to the na-tions, That shall
3. We've a mes-sage to give to the na-tions, That the
4. We've a Sav-iour to show to the na-tions, Who the

turn their hearts to the right, A sto - ry of truth and mer - cy,
lift their hearts to the Lord; A song that shall con - quer e - vil
Lord who reign - eth a - bove, Hath sent us His Son to save us,
path of sor - row has trod, That all of the world's great peo - ples
A sto - ry of peace and light, A sto - ry of peace and light.
And shat - ter the spear and sword, And shat - ter the spear and sword.
And show us that God is love, And show us that God is love.
Might come to the truth of God, Might come to the truth of God!
REFRAIN
For the darkness shall turn to dawn - ing, And the dawning to noon-day bright,
And Christ's great kingdom shall come on earth, The king-dom of Love and Light. A-MEN.

41. Jesus Loves the Little Children

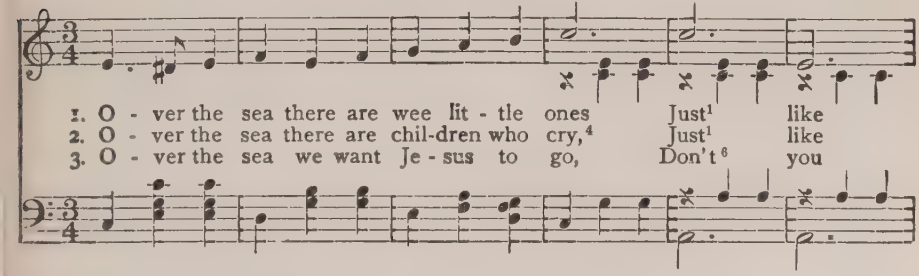
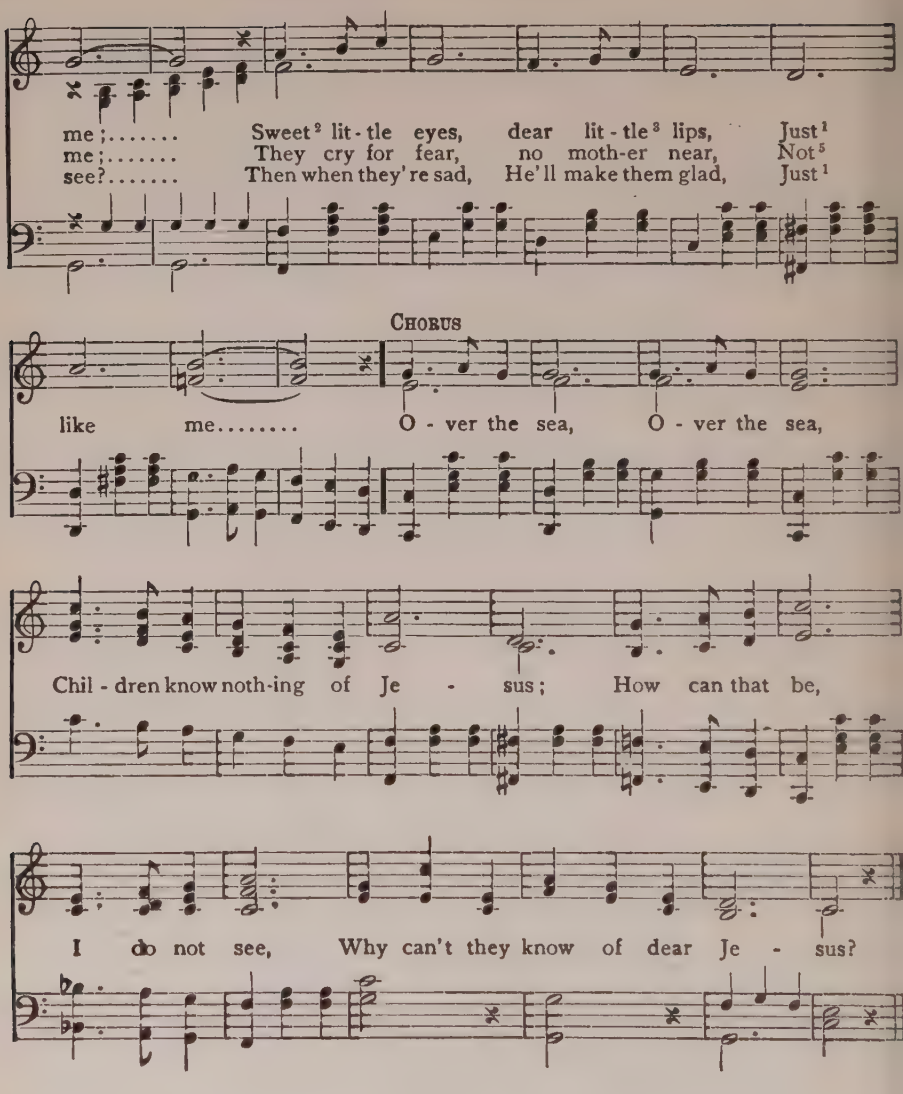
Melody, "Tramp, tramp, tramp."


Je - sus loves the lit - tle chil - dren, All the chil - dren of the
world. Red or Yel - low, Black or White, Makes no dif - f'rence in His
sight Je - sus loves the lit - tle chil - dren of the world.

42. Over the Sea

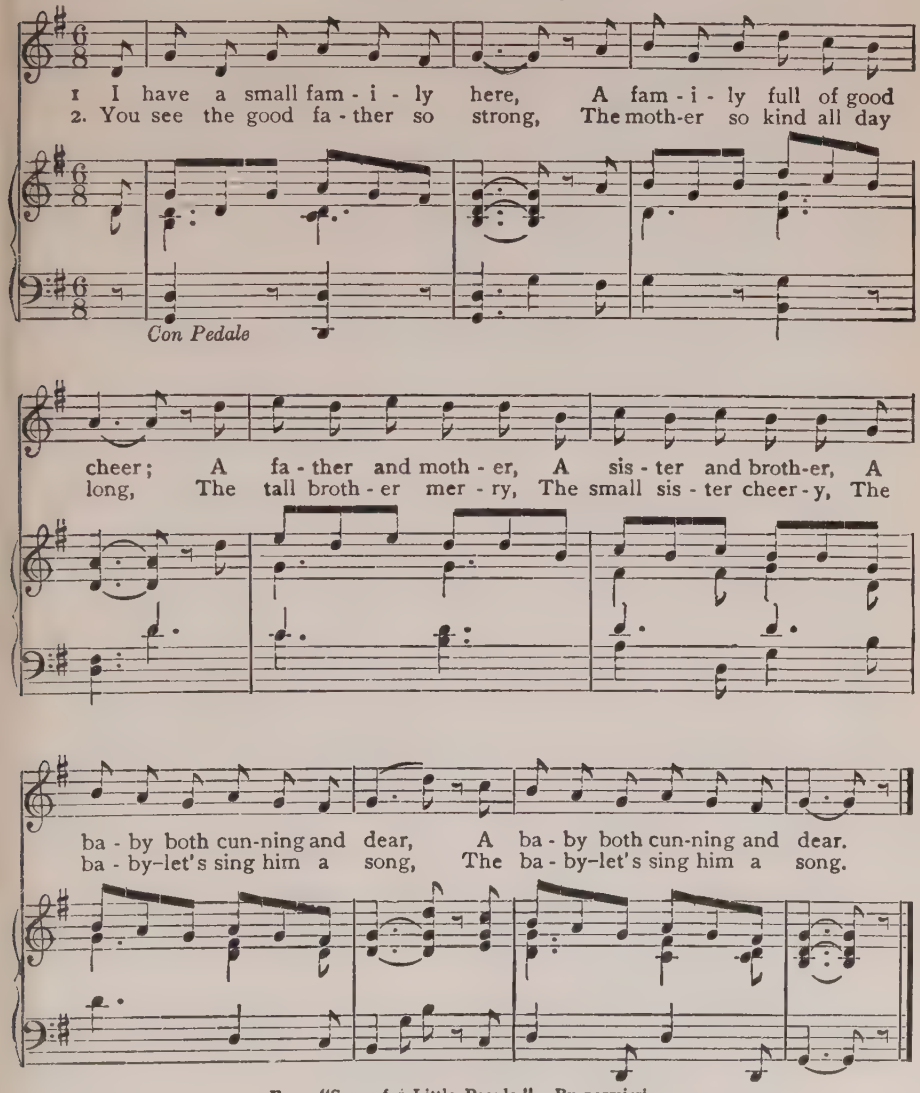
MOTIONS—1. Hand on heart. 2. Point to eyes. 3. Point to lips. 4. Little fists over eyes. 5. Shake head negatively. 6. Extend both hands, palms up. In chorus, 5 should be used at "Children know nothing, etc.," and the "*can't*" emphasized strongly.

Words and music by LUCY KING DEMOSS.


1. O - ver the sea there are wee lit - tle ones Just[1] like
2. O - ver the sea there are chil-dren who cry,[4] Just[1] like
3. O - ver the sea we want Je - sus to go, Don't[6] you

me;..... Sweet[2] lit-tle eyes, dear lit-tle[3] lips, Just[1]
me;..... They cry for fear, no moth-er near, Not[5]
see?..... Then when they're sad, He'll make them glad, Just[1]
Chorus
like me..... O-ver the sea, O-ver the sea,
Chil-dren know noth-ing of Je-sus; How can that be,
I do not see, Why can't they know of dear Je-sus?

43. The Finger Family

During first verse hold up right hand. As the fingers are mentioned in second verse, touch them, beginning with the thumb. Tuck the little finger into the palm of the hand and gently sway, softly humming over the last two measures.

Words and music by FRANCES WELD DANIELSON.

1 I have a small fam - i - ly here, A fam - i - ly full of good
2. You see the good fa - ther so strong, The moth-er so kind all day
Con Pedale
cheer; A fa - ther and moth - er, A sis - ter and broth-er, A
long, The tall broth - er mer - ry, The small sis - ter cheer - y, The
ba - by both cun-ning and dear, A ba - by both cun-ning and dear.
ba - by-let's sing him a song, The ba - by-let's sing him a song.

From "Songs for Little People." By permission.

II

HYMNS AND THEIR STORIES

The stories of this selection of favorite hymns have been written briefly with the purpose in view of the teacher telling the story to the children to give them a deeper interest in the hymn and the author. These hymns should be used both for memory work and worship. The story of the hymn will often give it a new meaning and thereby make the singing a real expression of thought and worship.

A SELECTION OF HYMNS TO ILLUSTRATE THE STORIES OF THEIR ORIGIN

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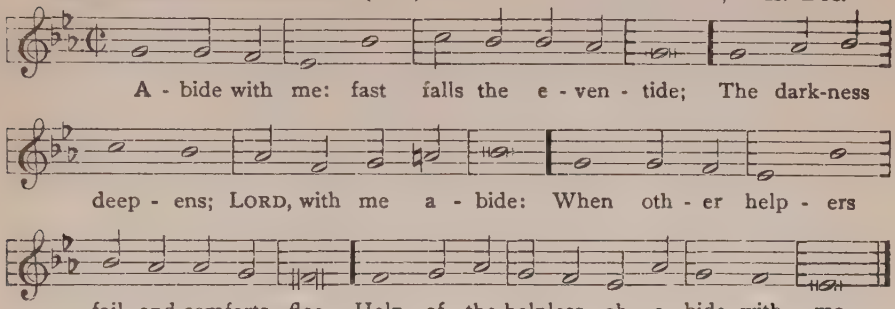
Abide With Me

(EVENTIDE)

Rev. HENRY FRANCIS LYTE (1817). W. H. MONK, Mus. Doc.


A - bide with me: fast falls the e - ven - tide; The dark-ness
deep - ens; LORD, with me a - bide: When oth - er help - ers
fail, and comforts flee, Help of the helpless, oh, a - bide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, Who changest not, abide with me.

I need Thy presence every passing hour
What but Thy grace can foil the tempter's power
Who like Thyself my Guide and Stay can be
Through cloud and sunshine, LORD, abide with me.

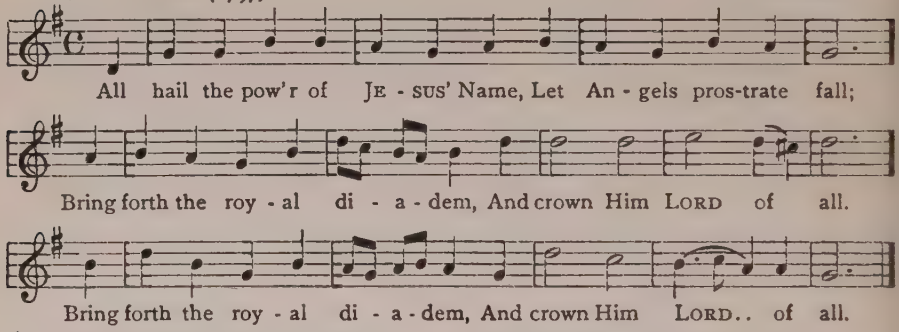
Hold Thou Thy cross before my closing eyes
Shine through the gloom and point me to the skies
Heaven's morning breaks and earth's vain shadows flee
In life, in death, O LORD, abide with me.

One September Sunday, though very weak and ill, Henry Francis Lyte, a minister of Devonshire, wrote this hymn. Soon afterwards was his eventide of life and his last words, "Peace, Joy," expressed the same serene mood of hopefulness as this hymn. This has become a favorite hymn for funeral occasions, a beautiful prayer of abiding hope to those stricken with sorrow.

All Hail the Power of Jesus' Name

(CORONATION)

E. PERRONET (1797). O. HOLDEN.


All hail the pow'r of JE - SUS' Name, Let An - gels pros-trate fall;
Bring forth the roy - al di - a - dem, And crown Him LORD of all.
Bring forth the roy - al di - a - dem, And crown Him LORD.. of all.

Crown Him, ye morning stars of light,
Who fix'd this floating ball;
Now hail the Strength of Israel's might,
And crown Him LORD of all.

Crown Him, ye Martyrs of your GOD,
Who from His altar call;
Extol the Stem-of-Jesse's Rod,
And crown Him LORD of all.

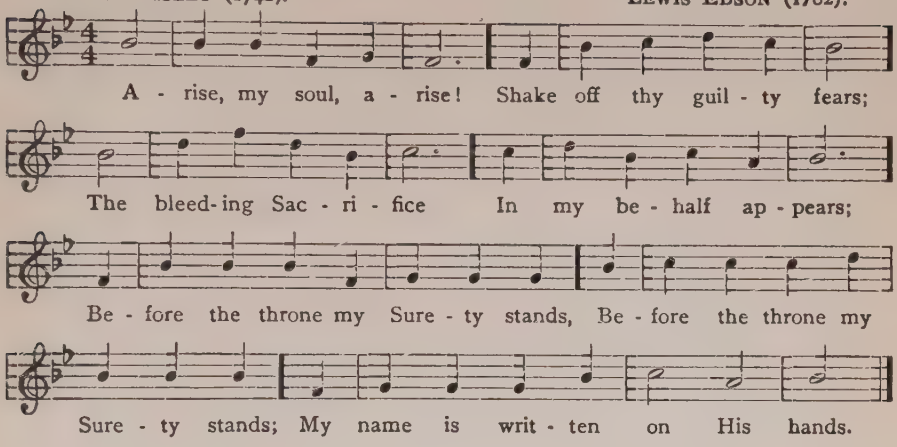
Ye seed of Israel's chosen race,
Ye ransom'd of the fall,
Hail Him Who saves you by His grace,
And crown Him LORD of all.

Let every tribe and every tongue
Before Him prostrate fall,
And shout in universal song
The crownèd LORD of all.

E. Perronet wrote this masterpiece, not realizing its destined popularity, and for a number of years this hymn was unpublished. Numerous stories of striking incidents have been written; probably the most appealing was that of the farmer preacher, "Billy Dawson," who upon a certain occasion in his London parish preached a remarkable sermon, portraying Christ as King being crowned by the Heavenly Host. At this point with deep emotion he burst forth in singing All Hail the Power of Jesus' Name. The effect was magic, arousing his hearers with deep emotions, as they saw in their vision the heavenly coronation.

Arise, My Soul, Arise

CHAS. WESLEY (1742). LEWIS EDSON (1782).


A - rise, my soul, a - rise! Shake off thy guil - ty fears;
The bleed-ing Sac - ri - fice In my be - half ap - pears;
Be - fore the throne my Sure - ty stands, Be - fore the throne my
Sure - ty stands; My name is writ - ten on His hands.

He ever lives above,
For me to intercede,
His all redeeming love,
His precious Blood to plead;
His Blood atoned for all our race,
And sprinkles now the Throne of Grace.

My GOD is reconciled,
His pardoning voice I hear;
He owns me for his child;
I can no longer fear;
With confidence I now draw nigh,
And "Father, Abba, Father," cry.

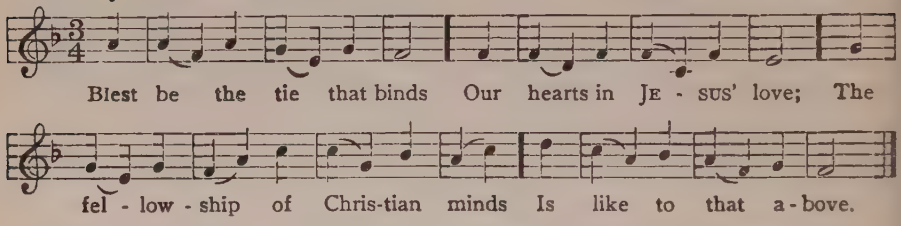
Extol the LAMB of GOD,
The all atoning LAMB;
Redemption in His Blood
Through out the world proclaim:
The year of jubilee has come!
Return, ye ransomed sinners, home.

The gospel trumpet hear,
The news of heavenly grace;
And, saved from earth, appear
Before your Saviour's face;
The year of jubilee has come!
Return, ye ransomed sinners, home.

This hymn has produced a number of interesting incidents. One of the most touching was that of a Patagonian Missionary expedition which ended disastrously. The company was wiped out by disease and conflicts with the natives. The Captain of the ship wrote in his diary, "September 6th, 1851—I neither hunger nor thirst, though five days without food! Marvelous Loving Kindness to Me, a Sinner." The Captain and John Babcock were almost alone as survivors. Babcock died first and ask his survivors to sing, "Arise, My Soul, Arise." That expedition was the direct means of establishing the first mission in Tierra del Fuego.

Blest be the Tie that Binds

Rev. JOHN FAWCETT (1772). HANS GEORG NAGELI.



Before our FATHER'S throne
We pour united prayers;
Our fears, our hopes, our aims are one;
Our comforts and our cares.

We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

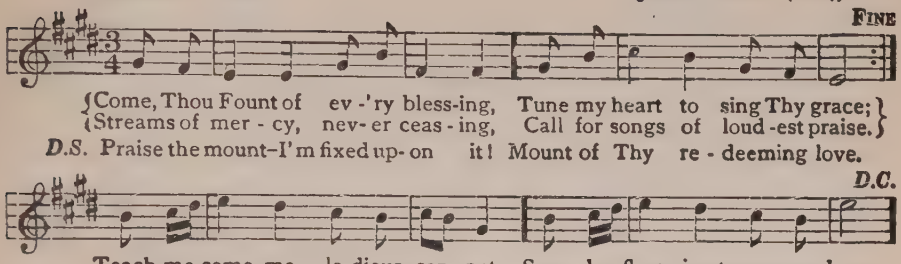
When we at death must part,
Not like the world's our pain:
But one in CHRIST, and one in heart,
We part to meet again.

This hymn which touches so frequently our emotional natures was born out of an interesting experience of the writer, Rev. John Fawcett, who was the pastor of a small country church near London, England, where he had long lived and had won the esteem of his whole parish. A call came to him to go to London. He accepted and while his furniture and books were on the wagon ready to move, on seeing the emotions of his faithful parishioners and his own wife weeping and saying, "Oh! John, I cannot bear this," said, "Neither can I, and we will not go," and he did not go, but unpacked his furniture and entering his study wrote this hymn.

Come Thou Fount of Every Blessing

(NETTLETON)

R. ROBINSON 1758) JOHN WYETH (1824).


FINE
{Come, Thou Fount of ev-'ry bless-ing, Tune my heart to sing Thy grace;
{Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.}
D.S. Praise the mount–I'm fixed up-on it! Mount of Thy re-deeming love.
D.C.
Teach me some me-lo-dious son-net, Sung by flam-ing tongues a-bove.

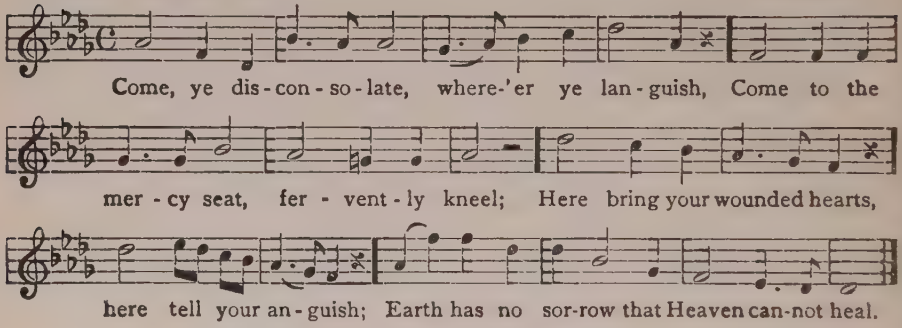
Here I'll raise my Ebenezer;
Hither by Thy help I'm come;
And I hope by Thy good pleasure,
Safely to arrive at home.
JESUS sought me when a stranger,
Wandering from the fold of GOD;
He, to rescue me from danger,
Interposed His precious Blood.

Oh, to grace how great a debtor
Daily I'm constrained to be!
Let Thy goodness, like a fetter,
Bind my wandering heart to Thee;
Prone to wander, LORD, I feel it;
Prone to leave the GOD I love;
Here's my heart; oh, take and seal it;
Seal it for Thy courts above.

The following interesting story is told concerning the author of this hymn. He having been sent to London to become a barber and hairdresser, became a preacher and hymn writer instead. Later in life when he had lost some of his early piety, he was riding in a stage coach; a woman not knowing him to be the author of the hymn she was reading, asked him his opinion of it. He hesitated and then said: "Madam, I am the poor man who composed that hymn many years ago, and I would give a thousand worlds, if I had them to give, to enjoy the feelings I had then." This hymn represents the emotional type of hymns which were used much in the days of Wesley.

Come, Ye Disconsolate

THOMAS MOORE (1816). S. WEBBE.


Come, ye dis-con-so-late, where-'er ye lan-guish, Come to the
mer-cy seat, fer-vent-ly kneel; Here bring your wounded hearts,
here tell your an-guish; Earth has no sor-row that Heaven can-not heal.

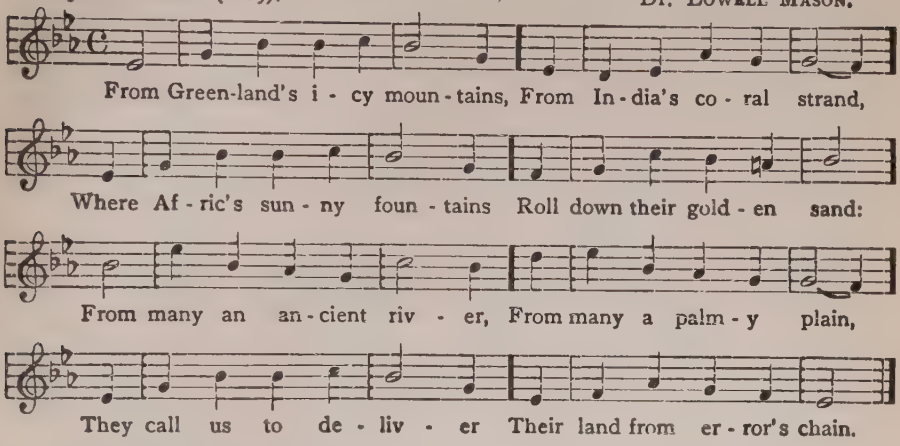
Joy of the desolate, light of the straying,
Hope of the penitent, fadeless and pure,
Here speaks the Comforter, tenderly saying,
"Earth has no sorrow that Heaven cannot cure."

Here see the Bread of life; see waters flowing
Forth from the throne of GOD, pure from above;
Come to the feast of love; come, ever knowing
Earth has no sorrow but Heaven can remove.

This hymn written by Thomas Moore is one of thirty-two hymns which have fervor that would suggest unusual piety. Strange to say, however, the joyous Irish poet possessed more genius than piety. Since this hymn is an invitation to the disconsolate, it should be sung in a cheerful mood.

From Greenland's Icy Mountains

Bp. R. Heber (1819). Dr. Lowell Mason.


From Green-land's i - cy moun - tains, From In - dia's co - ral strand,
Where Af - ric's sun - ny foun - tains Roll down their gold - en sand:
From many an an - cient riv - er, From many a palm - y plain,
They call us to de - liv - er Their land from er - ror's chain.

What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases
And only man is vile:
In vain with lavish kindness
The gifts of God are strown,
The heathen in his blindness
Bows down to wood and stone.

Can we whose souls are lighted
With Wisdom from on high,
Can we to men benighted
The lamp of life deny?

Salvation! Oh salvation!
The joyful sound proclaim
Till each remotest nation
Has learned Messiah's name.

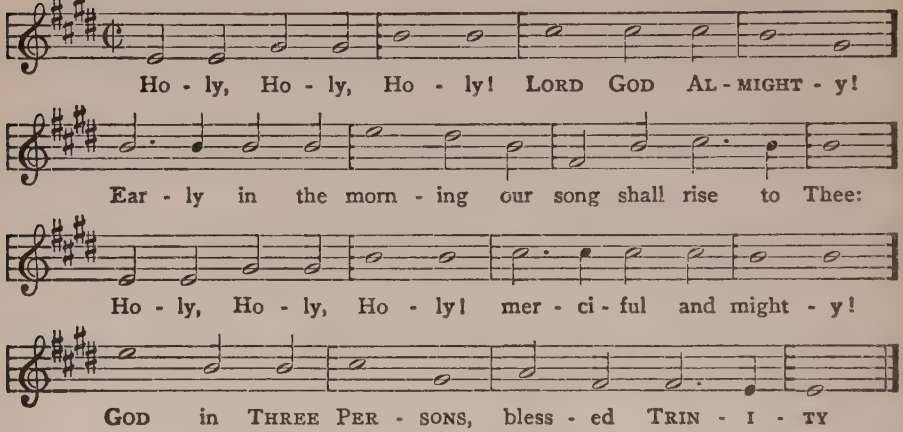
Waft, waft, ye winds, His story,
And you, ye waters, roll,
Till like a sea of glory
It spreads from pole to pole;
Till o'er our ransom'd nature
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

This hymn, like many others, was born out of an impromptu situation. There was a royal letter issued for Missionary collections in aid of the "Society for the Propagation of the Gospel." Mr. Heber, the author, had been gone on that particular day to hear Dean Howson preach. The day before he was asked by the Dean to prepare some verses to be sung at the close of the missionary service. Before the dawn of Sunday Heber had composed this hymn. Lacking time and inspiration, the stanza, Waft, Waft, Ye Winds, was not written until the hymn had been sung. The hymn was put in type the Saturday night it was written and only minor changes were made afterwards. This hymn was used as above referred to for the first time in Wrexham church on Whit Sunday, 1819.

Holy, Holy, Holy! Lord God Almighty

(NICEA)

Bp. R. HEBER (1827). Rev. J. B, DYKES, Mus. Doc.


Ho - ly, Ho - ly, Ho - ly! LORD GOD AL - MIGHT - y!
Ear - ly in the morn - ing our song shall rise to Thee:
Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y!
GOD in THREE PER - SONS, bless - ed TRIN - I - TY

Holy, Holy, Holy! all the saints adore Thee,
Casting down their golden crowns around the glassy sea:
Cherubim and Seraphim falling down before Thee,
Which wert, and art, and evermore shalt be.

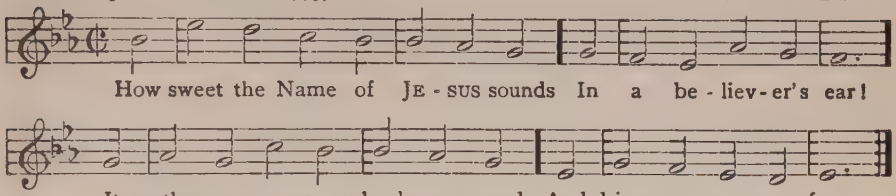
Holy, Holy, Holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see
Only Thou art Holy, there is none beside Thee,
Perfect in power, in love, and purity.

Holy, Holy, Holy! LORD GOD ALMIGHTY!
All Thy works shall praise Thy Name in earth, and sky, and sea:
Holy, Holy, Holy! Merciful and Mighty!
GOD in THREE PERSONS, blessèd TRINITY!

This is Bishop Heber's "Trinity Hymn" and the best he ever wrote. It comes from the collection which was published in 1827. This hymn has found a favorite place as an opening hymn in our church services. The Music *Nicea* was written by Dr. Dykes and when written, as was his custom, was subjected to his family for criticism.

How Sweet the Name of Jesus Sounds

Rev. JOHN NEWTON (1779). A. R. REINAGLE.



It makes the wounded spirit whole,
And calms the troubled breast;
'T is manna to the hungry soul,
And to the weary, rest.

Dear Name! the rock on which I build,
My shield and hiding-place,
My never-failing treasury fill'd
With boundless stores of grace.

JESUS! my Shepherd, Husband, Friend,
My Prophet, Priest, and King,
My LORD, my Life, my Way, my End,
Accept the praise I bring.

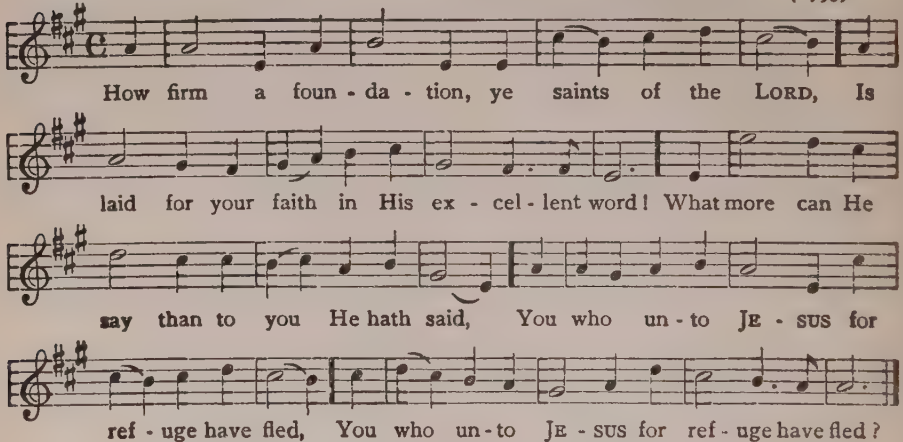
Weak is the effort of my heart,
And cold my warmest thought:
But when I see Thee as Thou art,
I'll praise Thee as I ought.

Till then I would Thy love proclaim
With every fleeting breath;
And may the music of Thy Name
Refresh my soul in death.

This hymn is one of the three most famous hymns of Newton. The Scripture text is Songs of Solomon 1:3, "Thy name is as oil poured forth." The soothing character of oil is alluded to in the first and second stanzas.

How Firm a Foundation, Ye Saints of the Lord

MARCO ANTONIO PORTUGALLO (1795).


How firm a foun - da - tion, ye saints of the LORD, Is
laid for your faith in His ex - cel - lent word! What more can He
say than to you He hath said, You who un - to JE - SUS for
ref - uge have fled, You who un - to JE - SUS for ref - uge have fled?

Fear not, I am with thee; oh, be not dismayed!
I, I am thy GOD and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand
‖: Upheld by My righteous, omnipotent Hand. :‖

When through the deep waters I call thee to go,
The rivers of woe shall not thee overflow;
For I will be with thee, thy troubles to bless,
‖: And sanctify to thee thy deepest distress. :‖

When through fiery trials thy pathway shall lie,
My grace all sufficient shall be thy supply;
The flame shall not hurt thee; I only design
‖: Thy dross to consume, and thy gold to refine. :‖

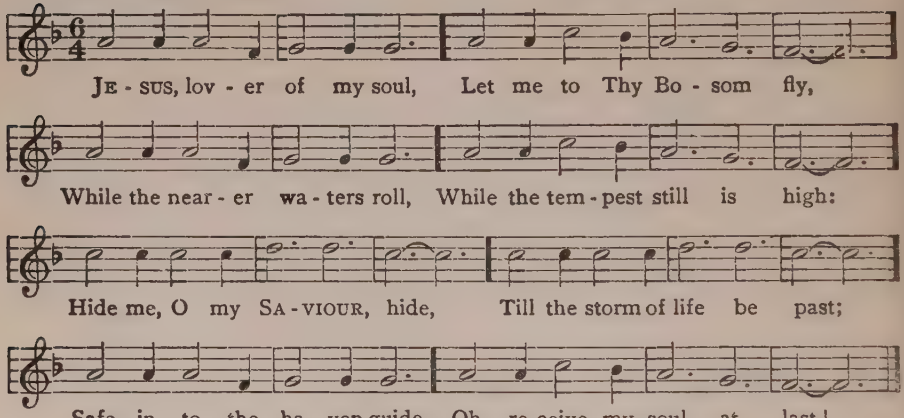
The soul that to JESUS hath fled for repose,
I will not, I will not desert to His foes;
That soul, though all hell shall endeavor to shake,
‖: I'll never, no, never, no, never forsake. :‖

HOW FIRM A FOUNDATION, YE SAINTS OF THE LORD

The author of this hymn is quite indefinite. The original manuscript was signed (K) and thought to be George Keith. Its deep spiritual tone has made it a favorite with all worshipers who have claimed its precious promises. The following story of this hymn is given in the Western Sketchbook by Gallaher. Mr. Gallaher made a visit to General Stonewall Jackson at the Hermitage in September, 1858. "The old hero was then very frail and had the appearance of extreme old age." During the conversation which took place, General Jackson turned to his visitor and remarked, "There is a beautiful hymn on the subject of the exceeding great and precious promise of God to His people. It was a favorite hymn of my wife until the day of her death. It commences thus: 'How Firm a Foundation, Ye Saints of the Lord.' I wish you would sing it now." The little company sung the entire hymn of seven stanzas.

Jesus, Lover of my Soul

CHAS. WESLEY (1740) SIMEON B. MARSH (1834).


JE - SUS, lov - er of my soul, Let me to Thy Bo - som fly,
While the near - er wa - ters roll, While the tem - pest still is high:
Hide me, O my SA - VIOUR, hide, Till the storm of life be past;
Safe in - to the ha - ven guide, Oh, re-ceive my soul at last!

Other refuge have I none;
Hangs my helpless soul on Thee;
Leave, ah! leave me not alone,
Still support and comfort me.
All my trust on Thee is stay'd,
All my help from Thee I bring;
Cover my defenceless head
With the shadow of Thy wing.

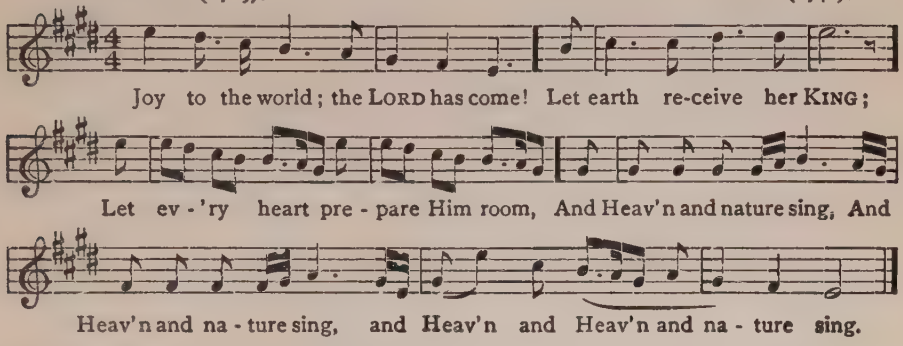
Plenteous grace with Thee is found,
Grace to cleanse from every sin;
Let the healing streams abound;
Make and keep me pure within;
Thou of Life the Fountain art;
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity.

"A man shall be as a hiding-place from the wind, and a covert from the tempest."

Few hymns have been used more than this one in the dying hours of believers. Henry Ward Beecher once said: "I would rather have written that hymn of Wesley's, "Jesus, Lover of My Soul," than to have the fame of all the Kings that ever sat on the earth. I would rather be the author of that hymn than to hold the wealth of the richest man in New York. He will die. He will pass after a little while out of men's thoughts. His money will go to his heirs and they will divide it, but that hymn will go on singing until the last trump brings forth the Angel band and then I think it will mount up on some lip to the very presence to God."

Joy to the World; the Lord has Come

ISAAC WATTS (1719). GEO. F. HANDEL (1741).


Joy to the world; the LORD has come! Let earth re-ceive her KING;
Let ev - 'ry heart pre - pare Him room, And Heav'n and nature sing, And
Heav'n and na - ture sing, and Heav'n and Heav'n and na - ture sing.

Joy to the earth; the SAVIOUR reigns;
Let men their songs employ,
While fields and flood, rocks, hills, and plains
Repeat the sounding Joy.

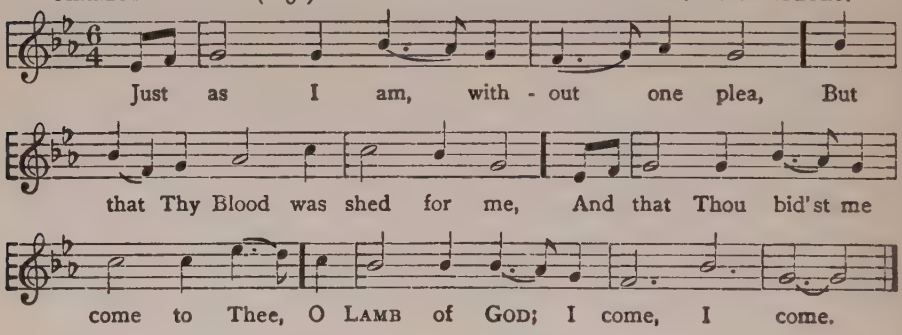
No more let sin and sorrows grow
Nor thorns infest the ground;
He came to make His blessings flow
Far as the curse is found.

He rules the earth with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love.

This hymn was written by Isaac Watts, a song of praise which exults the whole Christian world as we contemplate the anniversary of Christ's Birth.

Just as I am, Without One Plea

CHARLOTTE ELLIOT (1836) W. B. BRADBURY.



Just as I am, though toss'd about
With many a conflict, many a doubt,
Fightings and fears within, without,
O LAMB of GOD, I come.

Just as I am, poor, wretched, blind:
Sight, riches, healing of the mind,
Yea, all I need, in Thee to find,
O LAMB of GOD, I come.

Just as I am, Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because Thy promise I believe,
O LAMB of GOD, I come.

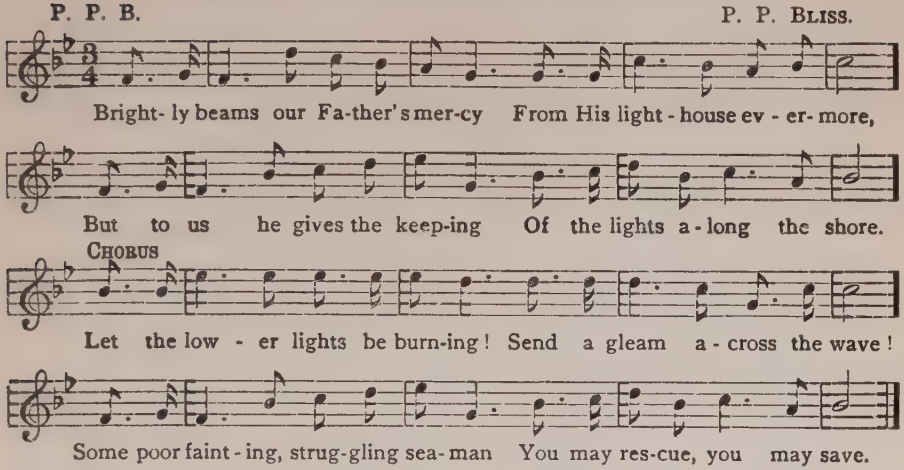
Just as I am, Thy love unknown
Has broken every barrier down;
Now to be Thine, yea, Thine alone,
O LAMB of GOD, I come.

Just as I am, of that free love
The breadth, length, depth, and height
Here for a reason, then above, [to prove,
O LAMB of GOD, I come.

Just as I Am, Without One Plea was written by an invalid lady, Miss Charlotte Elliot. When Dr. Malan visited Miss Elliot's father at Brighton, May 9th, 1822, he found her trying to work out her own salvation and unwilling to trust fully in Christ. "Dear Charlotte," he said, "cut the cable, it will take too long to unloose it; the wind blows and the ocean is before you, the spirit of God and Eternity." This hymn was first published in the Invalid's Hymn Book, having been written by her upon her conversion. It has been the call to many sinners to make a full surrender to Christ. Her own brother said that this hymn of his sister's has accomplished more than all of his work as a minister.

Let the Lower Lights be Burning

P. P. B. P. P. Bliss.


Bright- ly beams our Fa-ther's mer-cy From His light - house ev - er- more,
But to us he gives the keep-ing Of the lights a - long the shore.
Chorus
Let the low - er lights be burn-ing! Send a gleam a - cross the wave!
Some poor faint - ing, strug-gling sea- man You may res-cue, you may save.

Dark the night of sin has settled,
Loud the angry billows roar;
Eager eyes are are watching, longing,
For the lights along the shore.

Trim your feeble lamp, my brother:
Some poor sailor, tempest-tossed,
Trying now to make the harbor,
In the darkness may be lost.

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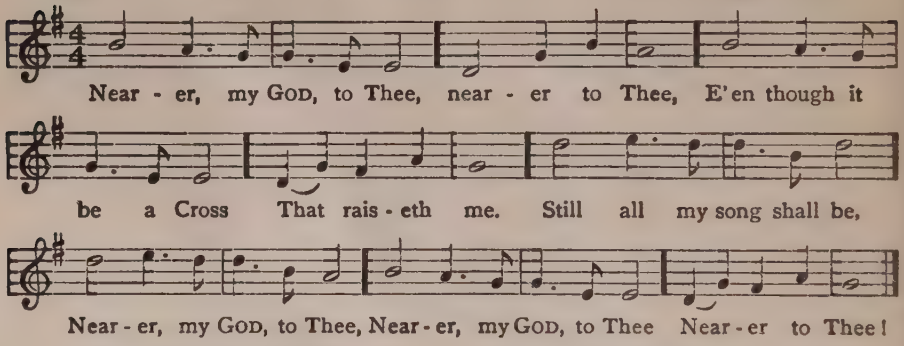
On the bosom of the Great Lakes there were many ships plying through the water laden with valuable freight and precious human souls. In one of the harbors there stood on a lofty cliff a light house that threw its rays far out at sea. Beneath this great light house along the shore were the smaller lights that lit the way for the vessels to anchor safely. One night some one neglected to light the lower lights. The ship ran ashore and was wrecked. Many lives were buried in the deep dark waters. P. P. Bliss, hearing of this tragedy, said how true are we also lower lights and when we fail to shine we cause many spiritual shipwrecks. Then he wrote this beautiful hymn, "Let the Lower Lights Be Burning."

Nearer, my God, to Thee

(BETHANY)

SARAH ADAMS (1841). Old English Tune.


Near - er, my GOD, to Thee, near - er to Thee, E'en though it
be a Cross That rais - eth me. Still all my song shall be,
Near - er, my GOD, to Thee, Near - er, my GOD, to Thee Near - er to Thee!

Though like the wanderer,
The sun gone down,
Darkness comes over me,
My rest a stone:
Yet, in my dreams I'd be,
Nearer, my GOD, to Thee,
Nearer to Thee.

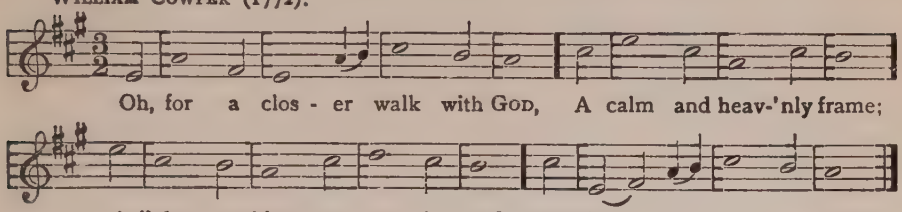
There let the way appear
Steps up to Heav'n,
All that Thou sendest me,
In mercy given;
Angels to beckon me
Nearer, my GOD, to Thee,
Nearer to Thee.

Then with my waking thoughts
Bright with Thy praise,
Out of my stony griefs
Bethel I'll raise;
So by my woes to be
Nearer, my GOD, to Thee,
Nearer to Thee.

This hymn is a beautiful allusion to Jacob's experience as he wandered away from home and escaped the murderous heart of his brother. Night overtook him and his pillow was a stone. The vision followed and he found himself in the presence of God and at the Gate of Heaven. The author, Mrs. Adams, has beautifully woven in the whole circumstance with a deep spiritual significance. This was President McKinley's favorite hymn, and when dying he was heard faintly to sing it. On the day of his funeral for five minutes all business stopped and many sang this hymn during those five minutes.

Oh, for a Closer Walk with God

WILLIAM COWPER (1772).



What peaceful hours I once enjoy'd!
How sweet their memory still!
But they have left an aching void
The world can never fill.

Return, O HOLY DOVE, return
Sweet messenger of rest
I hate the sins that made Thee mourn,
And drove Thee from my breast.

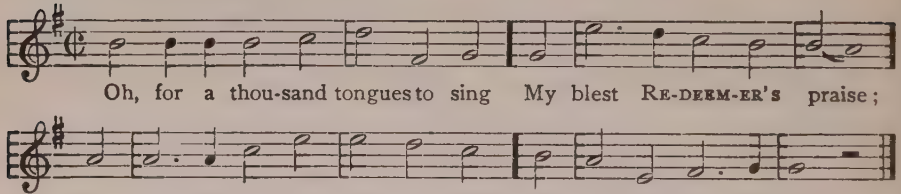
The dearest idol I have known,
What e'er that idol be
Help me to tear it from Thy Throne
And worship only Thee.

So shall my walk be close with GOD
Calm and serene my frame;
So surer light shall mark the road
That leads me to the LAMB.

The author of this hymn, William Cowper, was subject to despondent moods. Just before one of these melancholy moods he wrote this hymn. Notwithstanding this morbid disposition the hymn is a reflection of deep inspiration. Cowper had a feeling that he was fretting away his poetic talent upon merely worldly matters, while he was neglecting religion. This brought him to a serious concentration on some sacred poems. This hymn he presented to satisfy his conscience and it shows a closer feeling of relationship to his Creator.

Oh, for a Thousand Tongues to Sing

CHAS. WESLEY (May 21, 1739).



JESUS—the name that charms our fears,
That bids our sorrows cease;
'T is music in the sinner's ears,
'T is life and health and peace.

He speaks;—and, list'ning to His Voice,
New life the dead receive,
The mournful broken hearts rejoice,
The humble poor believe.

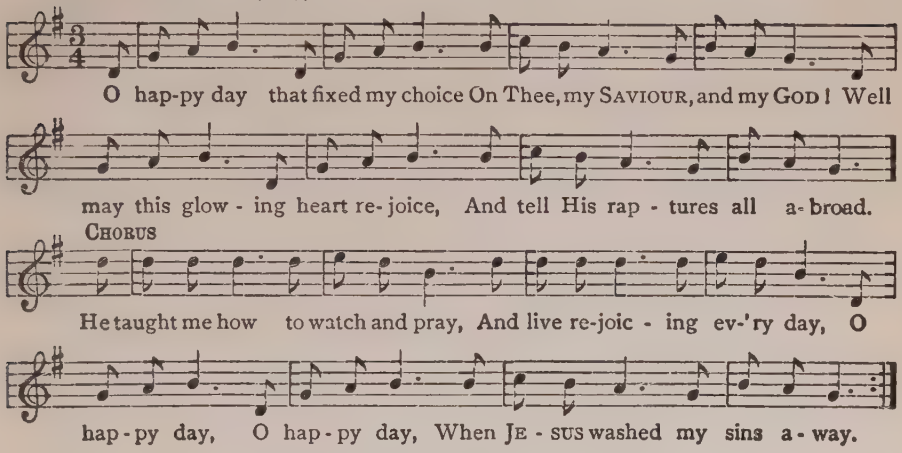
Hear Him, ye deaf · His praise, ye dumb,
Your loosen'd tongues employ;
Ye blind, behold your SAVIOUR come;
And leap, ye lame, for joy!

My gracious Master and my GOD,
Assist me to proclaim
And spread through all the earth abroad
The honors of Thy Name.

Wesley wrote this hymn to commemorate the first anniversary of his conversion. It was written on the day of Pentecost Sunday, 21st of May, 1739. From Mr. Wesley's own journal these sentences are taken. "I waked in the hope and expectation of His coming. At nine my brother and some friends came and sang a hymn to the Holy Ghost; my hope was thereby increased; I betook myself to prayer and said: 'O Jesus, Thou hast said I will come unto you. I wholly rely upon Thy most true promise.'" His conversion followed and this hymn of praise, written on his anniversary of this experience, gives us some appreciation of his emotions.

O Happy Day that Fixed my Choice

PHILIP DODDRIDGE (1755).


O hap-py day that fixed my choice On Thee, my SAVIOUR, and my GOD! Well
may this glow - ing heart re-joice, And tell His rap - tures all a-broad.
CHORUS
He taught me how to watch and pray, And live re-joic - ing ev-'ry day, O
hap-py day, O hap-py day, When JE - SUS washed my sins a-way.

'T is done, the great transaction's done—
I am my LORD's and He is mine;
He drew me and I followed on,
Charmed to confess the Voice Divine.

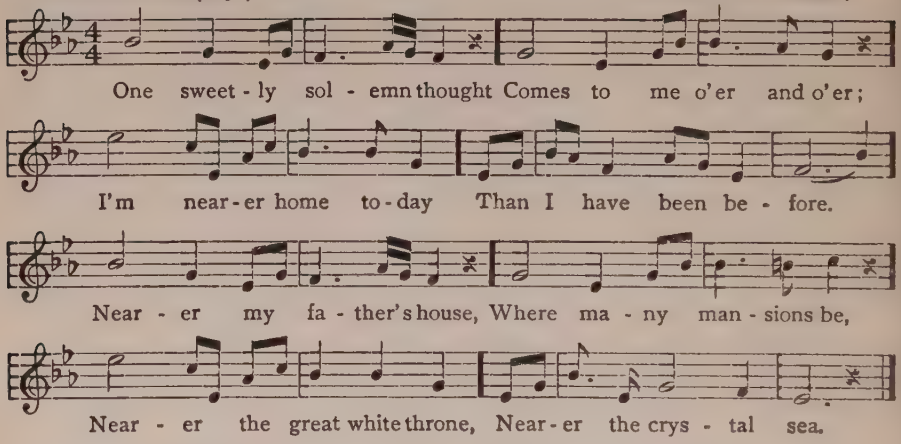
Now rest, my long divided heart;
Fixed on this blissful centre, rest;
Nor ever from thy LORD depart,
With Him of every good possessed

High Heaven that heard the solemn vow,
That vow renewed shall daily hear,
Till in life's latest hour I bow,
And bless in death a bond so dear.

Philip Doddridge, the twentieth child of his parents, wrote this hymn. This hymn is a favorite hymn for revival occasions, and serves on any occasion to refresh our minds of our birthday into the Kingdom.

One Sweetly Solemn Thought

PHŒBE CARY (1852). C. M. VON WEBER.


One sweet - ly sol - emn thought Comes to me o'er and o'er;
I'm near - er home to - day Than I have been be - fore.
Near - er my fa - ther's house, Where ma - ny man - sions be,
Near - er the great white throne, Near - er the crys - tal sea.

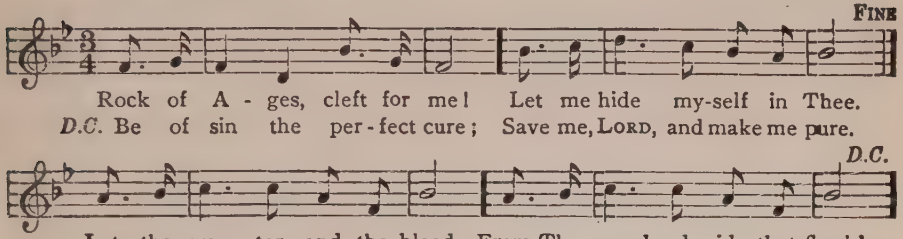
Nearer the bound of life,
Where burdens are laid down,
Nearer to leave the Cross,
And nearer to the Crown;
But lying dark between,
And winding through the night,
The deep and unknown stream
Crossed ere we reach the light.

JESUS, confirm my trust;
Strengthen the hand of faith
To feel Thee, when I stand
Upon the shore of death.
Be near me when my feet
Are slipping o'er the brink,
For I am nearer home,
Perhaps, than now I think.

Phœbe Cary wrote this hymn and sent this interesting note to her friend, Mary Clemmer Ames: "I enclose the hymn and story for you, not because I am vain of the notice but because I thought you would feel a peculiar interest in them when you know the hymn was written in your house. I composed it in the little back third story bedroom one Sunday morning after coming from church, and it makes me happy to think that any word I could say has done a little good in the world."

Rock of Ages, Cleft for Me

Rev. A. M. Toplady (1776). T. Hastings (1830).


FINE
Rock of A - ges, cleft for me! Let me hide my-self in Thee.
D.C. Be of sin the per - fect cure; Save me, Lord, and make me pure.
D.C.
Let the wa - ter and the blood, From Thy wound - ed side that flow'd,

Not the labors of my hands
Can fulfil Thy law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and Thou alone.

Nothing in my hand I bring,
Simply to Thy Cross I cling;
Naked, come to Thee for dress;
Helpless, look to Thee for grace;
Foul, I to the Fountain fly;
Wash me, Saviour, or I die.

While I draw this fleeting breath,
When my eyelids close in death.
When I soar through tracts unknown,
See Thee on Thy Judgment Throne;
Rock of Ages, cleft for me,
Let me hide myself in Thee.

Augustus Toplady was converted while attending a meeting in a barn in Ireland. He said: "Strange to say, that I, who had so long sat under the means in England, should be brought right unto God in an obscure part of Ireland, midst a handful of people met together in a barn and by the ministry of one who could hardly spell his own name." Following this conversion he wrote this hymn. When Toplady was near his death the attending physician observed he was much improved and told him of his prospects for recovery. "No, no," he said, "I shall die, for no mortal could endure such manifestations of God's glory as I have and live." The next day he expired singing one of his own hymns.

Books for Reference

Danielson and Conant—Songs for Little People
Dann—First Year Music
Hill—Song Stories for the Kindergarten
Leyda—Melodies
Leyda—Carols
Munker—Primary Methods in the Church School
Walker and Jenks—Songs and Games for Little Ones

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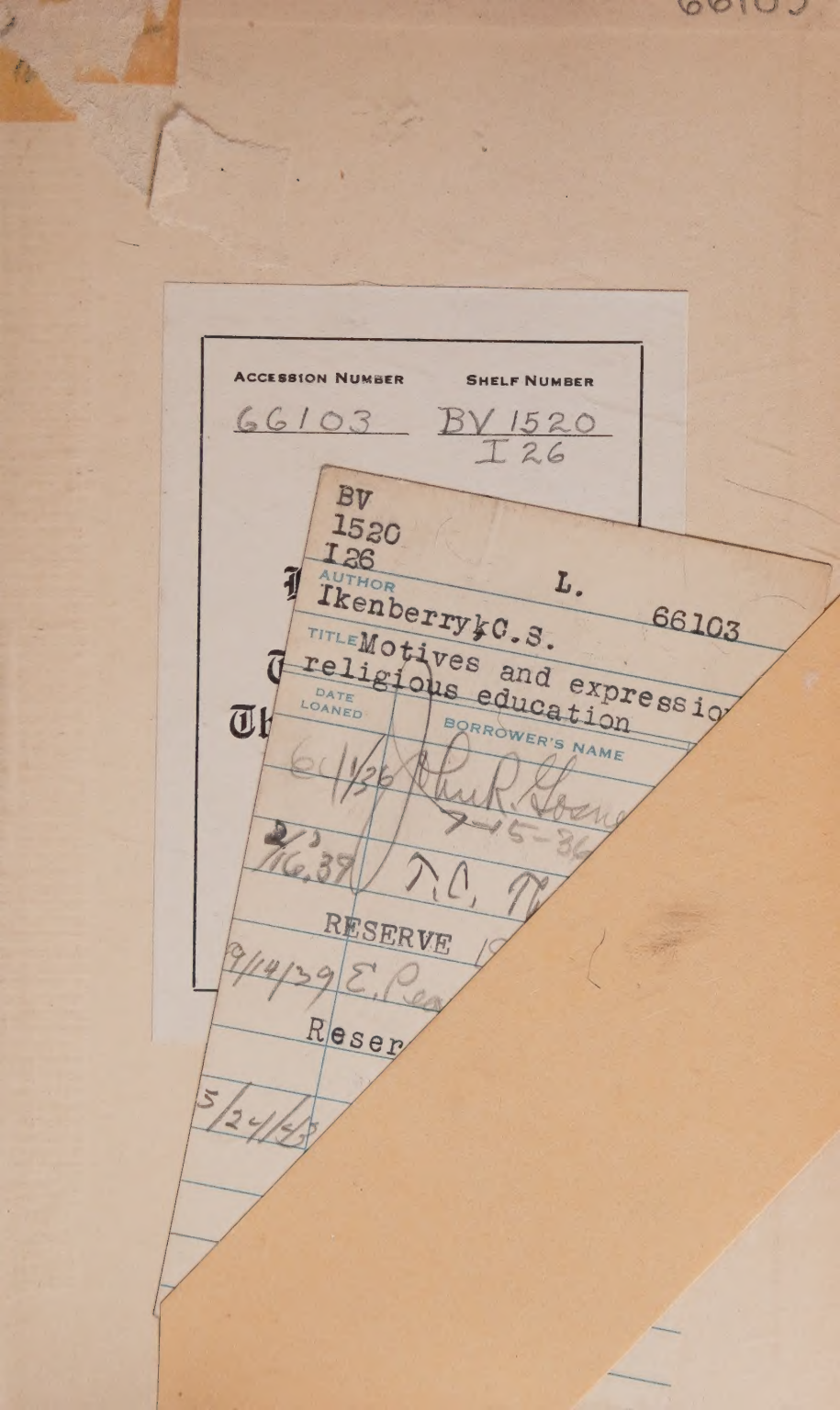
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